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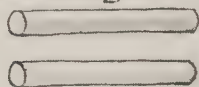
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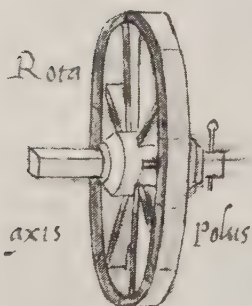
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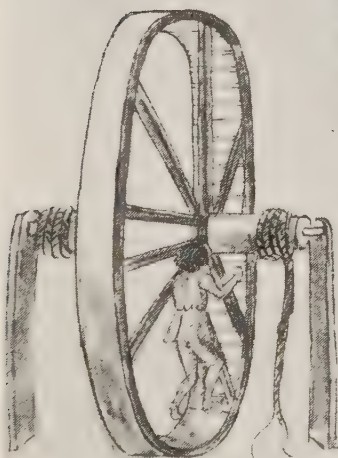
axeda



Rota

axis

polus



stitate numero atque crassitudine et robore frequētes firmi
coz quales nusquam scabri nusq̄ iuncturis interrūpti inter ca
rinam atque uadum medium quippiam esse oportet: quo
id iter lubricum reddatur. Lubricant sapone aut sepo aut
amurca / aut madente fortassis lotura creta. Est et aliud lu
bricandi genus quod fit chilidris i trāsuersū substitutis. Hic
si erunt numero complures / difficile ad lineas equi distan
tes atque distinationes pro itinere agendo directos coapta
buntur: quod omnino necesse est fieri ne perturbent atque
subradant: pondusque in alteram partem uehant: sed una
conspiratione in officio subsequantur. Si erūt numero pau
ciores: illic quidem aut sub pondere deficientes fatiscunt:
ac resoluti remorabuntur: aut qua una linea substratam ua
di superficiem: qua ue altera item una linea superimpositā
ponderis carinam attingunt quasi acie penetrando intigen
tur / atque hārebunt chilindri corpus coequalibus circularis
compluribus altero alteris congestis. Constat et circulum
apud mathematicos asseritur rectam non posse lineam
puncto plus uno attingere. Hinc nos chilindri aciem appe
lamus lineam / quam unicam pondus ex clyindro premat.
Istis providebitur materie densitate / et linearum notatione
ad normam atque directione. Sed quom prater hāc etiam
sunt quæ usu comprobentur. Rotæ / trocleæ / coclea / atque
uectes: de his accuratius tractandum est. Sunt enim rotæ
uolgulis multa ex parte similes. Semper enim unicum in
punctum premunt ex ppēdiculari. Sed hoc interest q̄ rotu
li expeditiores sunt: rotæ axium interfractione tardantur.
Rotæ partes sunt tris: ambiens extremus amplissimus lim
bus circuli: medius axis: et circulus is in quo axis induca
tur quasi in armilla. Id alii fortassis polum appellarent /
nos q̄ in aliis machinis steri in aliis uero moueat: si ita
licet: axeciam nuncupabimus. Rota si axe uoluerit cras
so: durius prolabetur: si tenui / pondera non tolerabit.
Rotarum extremus ambitus si breuis: quod de rotulis di



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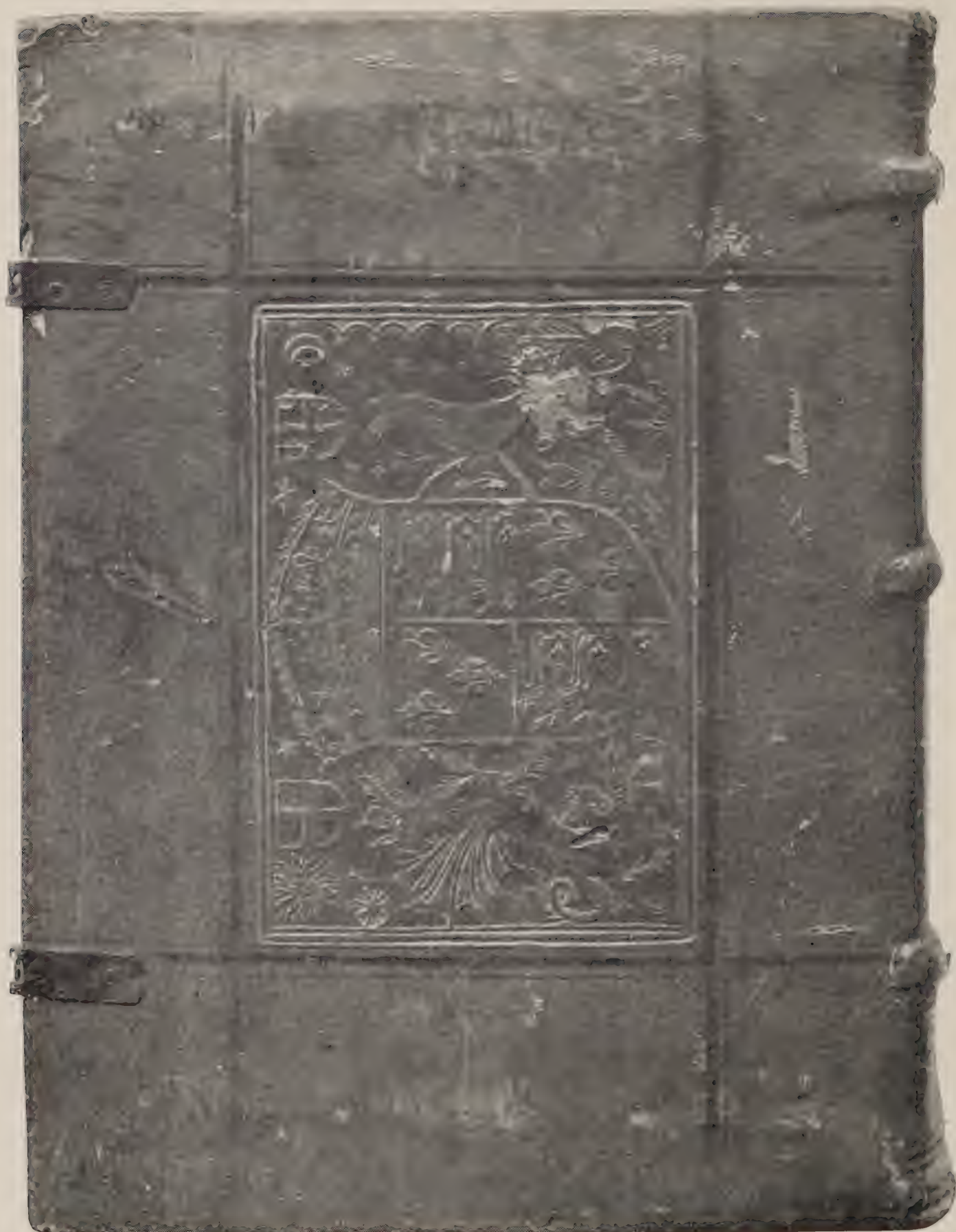
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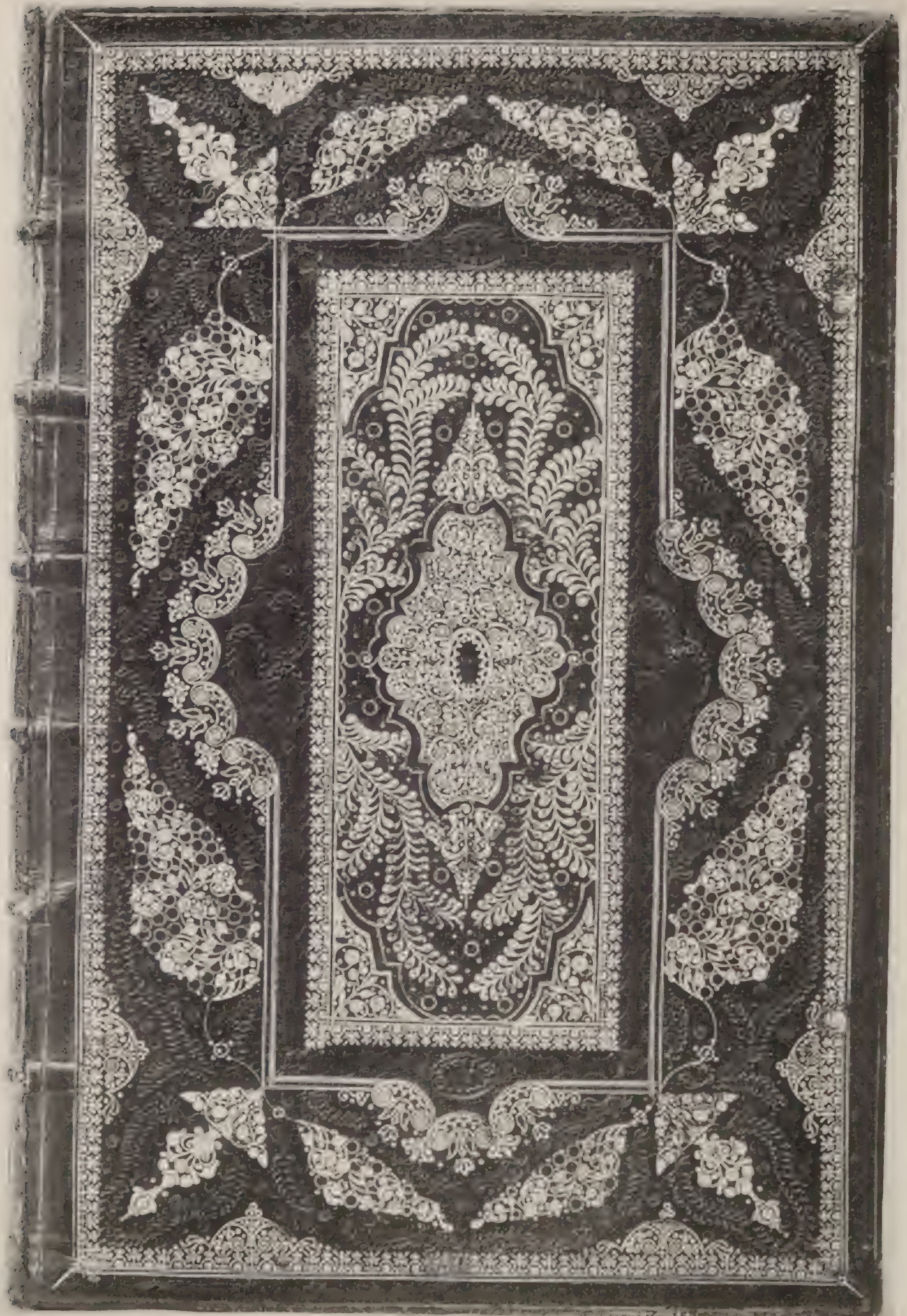
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BOUND FOR THOMAS WOTTON IN BROWN CALF, INTRICATELY TOOLED IN STRAIGHT AND CURVING FILLETS AND OPEN ORNAMENTS, WITH THE DATE IN CENTRE OF BOTH COVERS, 1552, G. E. **£35**

A REMARKABLE SPECIMEN IN MOST BEAUTIFUL STATE OF PRESERVATION.

Sir William Pickering.

218 ALUNNO (Francesco). LE OSSERVATIONI SOPRA IL PETRARCA.

8vo. *Venice*, 1550.

BROWN CALF, G. E., WITH THE ARMS OF SIR WILLIAM PICKERING ON THE SIDES.

(SEE ARMS, PLATE No. XI.).

£21**Sir William Pickering.**

219 PLUTARCH. GRAECORUM ROMANORUMQUE ILLUSTRIMUM VITAE.

Folio. *Basel*, 1552.

ORIGINAL ENGLISH BINDING, CALF GILT (REBACKED), G. E., WITH GILT LINES DELICATELY TOOLED ON BOTH SIDES COVERING THE SIDES IN THE SHAPE OF AN ELONGATED ESCUTCHEON. IN CENTRE OF BOTH SIDES THE ARMS IN GILT, COVERED WITH RED ENAMEL, OF SIR WILLIAM PICKERING.

(SEE ILLUSTRATION, PLATE No. XI.). **£40**

Famous English Book Collectors—continued.**Earl of Leicester, Favourite of Queen Elizabeth (1532-1588).**

220 CYPRIANUS. OPERA.

Folio. *Basel*, 1540.

From the Library of Robert Dudley, Earl of Leicester, the favourite of Queen Elizabeth.

BOUND IN OLD ENGLISH BROWN CALF, GOLD TOOLING, AND IN CENTRE OF EACH COVER IN OVAL THE DEVICE OF THE EARL OF LEICESTER, VIZ., THE WELL-KNOWN BEAR AND RAGGED STAFF WITH THE EARL'S INITIALS " R. D." THE DEVICE PLACED THE REVERSE WAY; (PRESERVED IN A MOROCCO BOOK CASE).

(SEE ILLUSTRATION, PLATE No. XII.).

£115

*** BOOKS FROM THE LIBRARY AND WITH THE DEVICE OF THE EARL OF LEICESTER ARE EXTREMELY RARE.

A SIMILAR EXAMPLE SOLD IN THE HOE LIBRARY FOR \$575.00.

ROBERT DUDLEY, EARL OF LEICESTER, THE CELEBRATED FAVOURITE OF QUEEN ELIZABETH, WAS BORN IN 1532. HE MARRIED IN 1550 AMY ROBSART, WHO IN 1560 WAS FOUND DEAD AT THE FOOT OF A STAIRCASE IN CUMNOR HALL, OXFORDSHIRE.

ON THE DEATH OF THE BOY KING, EDWARD VI., DUDLEY PROCLAIMED AS QUEEN HIS SISTER-IN-LAW, LADY JANE GREY. WHEN ELIZABETH WAS QUEEN, HE BECAME HER SUITOR AND WAS SUPPOSED TO HAVE BROUGHT ABOUT THE MURDER OF HIS WIFE AMY IN ORDER TO BE FREE TO MARRY THE QUEEN. HE ENTERTAINED HER WITH MASQUES AT KENILWORTH IN 1575, AND IN 1577 TOOK PART IN DRAKE'S EXPEDITION; LOST THE QUEEN'S FAVOUR AND MARRIED COUNTESS OF ESSEX. HE DIED IN 1588.

Earl of Leicester, Favourite of Queen Elizabeth (1532-1588).

221 OSORIUS (H.). DE GLORIA LIBRI V. DE NOBILITATE CIVILI ET CHRISTIANA.

8vo. *Florence, Laurentius Torrentinus*, 1552.

From the Library of Robert Dudley, Earl of Leicester, the favourite of Queen Elizabeth.

BOUND IN OLD ENGLISH BROWN CALF, DOUBLE GILT LINE BORDER ON SIDES, AND IN CENTRE OF EACH COVER IN AN OVAL, THE DEVICE OF THE EARL OF LEICESTER, VIZ., THE WELL-KNOWN BEAR AND RAGGED STAFF, WITH THE EARL'S INITIALS " R. D."

£75

Famous English Book Collectors—continued.**Sir Charles Somerset.**

222 ERASMUS (D.). ADAGIORUM CHILIADES JUXTA LOCOS COMMUNES.

Folio. (*Paris*), *Sumptibus Andriae Wecheli, Claudii Marnii & Jo. Aubrii*, 1599.

BOUND BY JOHN AND ABRAHAM BATEMAN FOR SIR CHARLES SOMERSET, STANDARD BEARER OF THE PENSIONERS TO QUEEN ELIZABETH, BLACK CALF, GILT PANELLED SIDES, GILT STAMPED CORNER AND CENTRAL ORNAMENTS IN INNER PANEL, WITH "C. S. 1604" IN CENTRES, AND IN TOP PANEL OF UPPER COVER "CHARLES SOMERSETT," AND ON LOWER COVER THE MOTTO "MUTARE NEL TIMERE SPERNO," GILT ORNAMENTS AND TITLE ON BACK. **£42**

Sir Kenelm Digby.

223 CARDANUS (Hier). ARCANA POLITICA, SIVE DE PRUDENTIA CIVILI.

12mo, *full contemporary morocco. Lugd. Bat. Elzevir*, 1635.

FROM THE LIBRARY OF THE FAMOUS SIR KENELM DIGBY, WITH THE ARMS (IMPALED) ON THE SIDES OF HIMSELF AND HIS WIFE VENETIA, AND THEIR JOINT MONOGRAM ON BACK.

£6 10s

The First Marquis of Annandale (d. 1721).

224 BURNET (Gilbert). DISPUTATIO JURIDICA AD LEGEM CORNELIAM DE FALSIS, et ad Senatuconsultum Libonianum; Quam, Favente Deo Ter Opt. Max. Ex Autoritate Cl. Ac Consultissimi Viri, D. D. Roberti Bennet, Inclytae Facultatis Juridicae Decani: Nec Non Ex ejusdem Facultatis Juridicae Consensu & Decreto, pro Advocati munere consequendo; disquisitioni publicae subjicit.

4to. *Edinburgh*, 1703.

The Dedication Copy to William, First Marquis of Annandale.

A MAGNIFICENT SPECIMEN OF SCOTCH EARLY XVIIIth CENTURY BINDING, CRIMSON MOROCCO, THE SIDES RICHLY DECORATED WITH DELICATE GOLD TOOLING OF FLOWERS, ACORNS, SEMI-CIRCLES, AND DOTS, AND IN CENTRE THE INITIAL OF THE MARQUIS "A" SURMOUNTED WITH A CORONET, GILT EDGES.

£18 18s

*** THE MARQUIS OF ANNANDALE WAS THE FRIEND OF MONMOUTH, BUT MADE HIS PEACE WITH THE GOVERNMENT, AND WAS MADE PRESIDENT OF THE PRIVY COUNCIL OF SCOTLAND AND JOINT SECRETARY OF STATE, HE OPPOSED THE UNION BUT BECAME A SCOTCH REPRESENTATIVE PEER AND KEEPER OF THE GREAT SEAL 1714.

FRENCH ROYALTY AND THEIR CIRCLE.

Francis I., King of France (reigned 1515-1547).

- 225 PANORMITANUS. PRIMA PARS SUPER SECUNDO DECRETA CUM CASUUM BERNARDI INTERPOSITIONE ET CUM APOSTILLIS J. U. DOCTORIS DO. ANDREE BARBATIE SICULI.

Black Letter, title printed in red and black within fine woodcut border, and printers' mark, double columns.

Large folio. Paris, J. Petit, 1521.

MAGNIFICENT BINDING OF OAK BOARDS, COVERED WITH BROWN CALF, THE TWO SIDES ARE BEAUTIFULLY BLIND-TOOLED IN PANELS, SURROUNDED BY TWO BORDERS; THE OUTER ONE CONSISTS OF LOZENGES FILLED WITH ROSES, THE INNER BORDER IS FORMED OF INTERLACED STRAPWORK ORNAMENTED ALTERNATELY WITH THE CROWNED F, THE SALAMANDER, THE STARS, ERMINE AND FLEUR-DE-LYS. THE INTERIOR IS SURROUNDED BY A ROSE BORDER, THE BORDER WITH THE EMBLEMS OF FRANCIS I., KING OF FRANCE, IS REPEATED TWICE, SURROUNDING A TRIPLE BORDER OF SCROLL WORK. WITH CLASPS.

(SEE ILLUSTRATION, PLATE No. XIII.).

£105

MAGNIFICENT SPECIMEN. IN PERFECT CONDITION. FROM THE LIBRARY OF THE FAMOUS FRENCH BISHOP MASSILLON OF CLERMONT.

Francis I., King of France (reigned 1515-1547).

- 226 TOTIUS PHILOSOPHIE NATURALIS PARAPHRASES. Introductio in libros physicorum. Octo Physicorum Aristotelis paraphrasis. Quatuor de Coelo & Mundo completorum paraphrasis. Duorum de generatione & corruptione paraphrasis. Quatuor Meteorum completorum paraphrasis. Introductio in libros de Anima. Trium de Anima completorum paraphrasis. Libri de Sensu & Sensato paraphrasis. Libri de Somno & Vigilia paraphrasis. Libri de Longitudine & Brevitate vitae paraphrasis. Dialogi insuper ad Physicorum intelligentiam introductorii duo. Introductio metaphysica. Dialogi quatuor ad Metaphysicorum intelligentiam introductorii.

8vo. Paris, 1521.

WOODEN BOARDS, COVERED WITH BROWN CALF, THE SIDES ARE BLIND TOOLED IN PANELS, SURROUNDED BY TWO BORDERS, THE EXTERIOR CONTAINING THE CROWNED F, THE SALAMANDER, THE STARS, ERMINE, AND FLEURS-DE-LYS, ALL CROWNED. THE INNER BORDER CONSISTS OF ELABORATE SCROLL WORK.

£63

A MAGNIFICENT SPECIMEN OF A BINDING WITH THE ARMS OF KING FRANCIS I. OF FRANCE.



The Decoration under the Gold on Fore-edge
of
Prayer Book from Charles II.'s Library.
See Item No. 204.



Bound for HENRY BENEDICT STUART, Cardinal of York, the last of the Stuarts.
(Breviarium Romanum).

Orbino, 1740.

See Item No. 210.

French Royal Bindings—continued.**Henry II. of France (reigned 1547-1559) and Diane de Poitiers.**

PRINTED ON VELLUM.

- 227 LIVRE (Le) DES STATUTS & ORDONANCES DE L'ORDRE SAINT MICHEL, estably par le très chrestien Roy de France, Loys XI. Institution de l'Office de prevost et maistre des ceremonies, avec autres statuts & ordonances sur le faict dudict ordre.

Small 4to. (*Paris, circa 1550.*)

Printed Entirely on Vellum. CONTEMPORARY BROWN MOROCCO, GILT PANELLED SIDES, IN CENTRE THE ARMS OF KING HENRY II. OF FRANCE, ACCOMPANIED WITH A CRESCENT BETWEEN TWO "H"s. AT EACH INSIDE CORNER OF THE PANEL IS PLACED THE ARROWS AND QUIVER OF DIANE DE POITIERS AND IN CENTRE OF EACH OF THE FOUR OUTSIDE LATERAL PARTS HER EMBLEM OF THE BOW, A GILT FLEUR-DE-LYS AT EACH OUTSIDE CORNER AND FIVE TIMES REPEATED ON BACK, G. E.

(SEE ILLUSTRATION, PLATE No. XIV.).

£250**Francis II. of France (reigned 1559-1560), Husband of Mary Stuart, as Dauphin.**

- 228 COLLA PATRUM. OPUS JOANNIS EREMITAE QUI ET CASSIANUS DICITUR, DE INSTITUTIS COENOBIORUM ORIGINE, CAUSIS ET REMEDIIS VITIUM, ETC.

Black Letter, title-page printed in red and black.Small 8vo. *Lyons, 1542.*

BOUND IN CONTEMPORARY BROWN CALF, PANELLED SIDES, OF FLORAL SCROLLS, BLIND STAMPED IN HIGH RELIEF, IN THE CENTRE IS STAMPED A LARGE CROWNED DOLPHIN, THE BADGE OR CREST OF FRANCIS II., THE FIRST HUSBAND OF MARY QUEEN OF SCOTS.

£42

French Royal Bindings—continued.**Henry III. of France (reigned 1574-1589), Son of Catherine de Medicis.**

- 229 SERDONATI (Francesco). DE' FATTI D'ARME D'ROMANI LIBRI TRE. Ne quali si tratta di tutte la Battagalie, et imprese, fatte da romani, dalla edification di Roma, fino alla declination dell Imperio.

4to. *Venice*, 1572.

BROWN MOROCCO, THREE-LINE FILLET BORDER ON SIDES, SURROUNDING FULL SEMIS OF FLEUR-DE-LYS, WITH THE ARMS OF HENRY III., KING OF FRANCE, IN CENTRE, CORNERS ORNAMENTED WITH GILT SPRAYS, G. E.

(SEE ILLUSTRATION, PLATE No. XV.).

£150

- 230 VETUSTISSIMORUM AUTHORUM GEORGICA, BUCOLICA & GNOMICA QUAE SUPERSUNT. (In Greek and Latin.)

12mo. *Paris*, 1584.

BOUND IN FULL BROWN MOROCCO BY CLOVIS EVE, FOR KING HENRY III. OF FRANCE. THE SIDES AND BACKS ARE ALMOST ENTIRELY COVERED WITH ORNAMENTATION, IN WHICH FIGURE THE DOVE, THE EMBLEM OF THE ORDER OF THE HOLY GHOST, THE FLAMING HEART, THE TEARS, THE STARS, WHICH WERE THE FAVOURITE EMBLEMS OF THAT UNHAPPY MONARCH WHO WAS THE VICTIM OF THE MOST DEPRAVED DEBAUCHERY AND MOST SUPERSTITIOUS FANATICISM. HE DIED BY THE DAGGER OF A DOMINICAN MONK IN 1589.

(SEE ILLUSTRATION, PLATE No. XVI.).

£75

French Royal Bindings—continued.**Marie de Medicis, Widow of Henry IV. (1573-1642).**

- 231 CASTRE (Francois de). LA VIE, ET SAINTES OEUVRES DU BIEN-HEUREUX JEHAN DE DIEU, fondateur de l'ordre des bons frères Religieux qui curent les infirmes: Ensemble l'institution de son ordre & Hospital.

Engraved frontispiece, portrait, and woodcut on title.

Small 8vo. Paris, 1609.

A MAGNIFICENT SPECIMEN OF FRENCH BINDING OF THE 17th CENTURY. FROM THE LIBRARY OF MARIE DE MEDICI, WIDOW OF HENRY IV., KING OF FRANCE. OLIVE MOROCCO. EACH COVER BEARING IN GOLD THE ARMS OF MARIE DE MEDICI, ENCIRCLED BY THE CORDELIERE DES VEUVES; THE SIDES AND BACK THICKLY STUDDED WITH FLEURS-DE-LYS, AND BEARING THE CROWNED MONOGRAM OF THE QUEEN (TO WHOM THE BOOK IS DEDICATED) AT EACH ANGLE OF SIDES AND REPEATED THREE TIMES ON THE BACK.

(SEE ILLUSTRATION, PLATE No. XVII.).

£450

*** THIS BEAUTIFUL BINDING WAS EXHIBITED AT THE BURLINGTON FINE ARTS' CLUB EXHIBITION OF BINDINGS, 1891, AND IS ILLUSTRATED IN THE LARGE CATALOGUE.

François de Faudras d'Averton (Comte de Bélin).

- 231a ALCIATUS (A.). EMBLEMATA. Elucidata dictissimis Claudii Minois Commentariis; Quibus additae sunt eiusdem Auctoris Notae Posteriores.

8vo. Lyons, 1614.

BOUND IN CONTEMPORARY FRENCH BROWN MOROCCO, SIDES AND BACK ALMOST ENTIRELY COVERED WITH GILT DENTELLES IN THE STYLE OF CLOVIS EVE, WITH THE ARMS OF FRANCOIS DE FAUDRAS D'AVERTON (COMTE DE BELIN) ON SIDES, G. E., CONTAINED IN A BUCKRAM CASE. **£18 18s**

French Royal Bindings—continued.**Cardinal Duc De Richelieu (1585-1642).**

231b CREMONINUS (C.). CAESAR CREMONINUS CENTENSIS DE CALIDO INNATO, et Semine, pro Aristotele adversus Galenum.

12mo. *Lyons, Elzevir, 1634.*

BOUND IN FRENCH CONTEMPORARY RED MOROCCO, G. E., FILLET BORDERS ON SIDES, FULLY GILT BACK, INSIDE DENTELLES, WITH THE ARMS OF THE FAMOUS CARDINAL DUC DE RICHELIEU ON SIDES. **£18 18s**

King Louis XIII. (reigned 1610-1643).

232 FLORUS OPERA.

12mo. *Leyden, Elzevier, 1638.*

BOUND IN FULL BROWN MOROCCO, FOR KING LOUIS XIII. OF FRANCE, THE SIDES ARE ALMOST ENTIRELY COVERED WITH FLEUR-DE-LYS BETWEEN CROWNED LETTERS L. THE BACK IS SIMILARLY DECORATED, G. E. (TWO CORNERS HAVE BEEN SLIGHTLY REPAIRED). **£21**

King Louis XIV. (reigned 1643-1715).

233 RECUEIL DE DIVERS EDICTS DU ROY ET AUTRES PIECES TOUCHANT LES DUELS ET RENCONTRES.

4to. *Paris, 1653.*

BOUND IN FULL VELLUM, FILLET BORDER ON SIDES, GILT BACK, WITH THE LARGE ARMS OF KING LOUIS XIV. ON SIDES. BELOW IS ANOTHER SMALLER COAT-OF-ARMS. **£18 18s**

French Royal Bindings—continued.**King Louis XV. (reigned 1715-1774).**

234 OFFICE DE LA SEMAINE SAINT A L'USAGE DE LA MAISON DU ROY.

With engraved frontispiece, titles and plates.

8vo. Paris, 1727.

ROYAL COPY IN CONTEMPORARY FRENCH BINDING OF RED MOROCCO COVERED WITH GOLD TOOLING, HAVING THE ARMS OF LOUIS XV. AS CENTRE ORNAMENT AND THE DOUBLE " L " INTERLACED REPEATED ABOVE AND BELOW, GILT BACK, G. E.

£15 15s**King Louis XV. (reigned 1715-1774).**

235 OFFICE DE LA SEMAINE-SAINTE A L'USAGE DE LA MAISON DU ROY.

With engraved frontispiece, titles and plates.

8vo. Jacques Collombat, Paris, 1743.

CONTEMPORARY FRENCH BINDING OF RED MOROCCO, THE SIDES ALMOST ENTIRELY COVERED WITH GILT ORNAMENTATION, AND THE ROYAL ARMS AND INITIALS OF LOUIS XV. IN GOLD IN CENTRE OF EACH SIDE, FULLY GILT BACK, G. E.

£15 15s**Madame Victoire de France (1733-1799), Second Daughter of Louis XV.**

236 ROBILLARD D'AVRIGNY (Hyacinthe). MEMOIRES POUR SERVIR A L'HISTOIRE UNIVERSELLE DE L'EUROPE, depuis 1600 jusqu' en 1716, avec des reflexions et des remarques critiques.

4 vols., 12mo. Amsterdam, 1731.

CONTEMPORARY FRENCH OLIVE MOROCCO, GILT, THREE-LINE GILT FILLET BORDERS ON SIDES, WITH THE ARMS OF MADAME VICTOIRE DE FRANCE, SECOND DAUGHTER OF LOUIS XV., IN GOLD ON SIDES, INSIDE DENTELLES, G. E.

£25

French Royal Bindings—continued.**Madame Victoire de France (1733-1799), Second Daughter of Louis XV.**

237 SAINT BASILE. LETTRES DE SAINT BASILE LE GRAND, ARCHEVESQUE DE CESAREE, EN CAPPADOCE, TRADUITES DU GREC.

With engraved head-piece and numerous woodcut head and tail pieces.

8vo. *Paris*, 1701.

BOUND IN CONTEMPORARY FRENCH OLIVE MOROCCO, THREE-LINE FILLET BORDER ON SIDES, G. E., FULLY GILT BACK, WITH THE ARMS OF MADAME VICTOIRE DE FRANCE, SECOND DAUGHTER OF LOUIS XV. ON SIDES. **£12 10s**

EXHIBITED AT THE BURLINGTON FINE ARTS' CLUB EXHIBITION OF BOOKBINDINGS.

Madame Sophie de France (1734-1782), Third Daughter of Louis XV.

238 LE MEMOIRE DEL FU SIGNOR DUCA DI GUISA.

2 vols., 12mo. *Colonia*, 1675.

BOUND IN CONTEMPORARY YELLOW MOROCCO, THREE-LINE FILLET BORDER ON SIDES, WITH THE ARMS OF MADAME SOPHIE DE FRANCE, THIRD DAUGHTER OF LOUIS XV., IN GOLD ON SIDES, GILT ORNAMENTAL BACKS, INSIDE DENTELLES, G. E.

£12 10s

The Dauphin, Louis (1729-1765), Son of Louis XV. and of Marie Leczinska; Father of Louis XVI., Louis XVIII., and Charles X.

239 RACINE (J.). DELLA RELIGIONE POEMA. Tradotta dal Francese in Versi Toscani Sciolti dall' Abate Filippo de' Venuti.

8vo. *Avignon*, *Alessandro Giroud*, 1748.

CONTEMPORARY FRENCH CITRON MOROCCO, THREE-LINE FILLET BORDER ON SIDES, INSIDE DENTELLES, PINK SILK GUARDS, GILT ORNAMENTAL BACK BEARING THE FLEUR-DE-LYS REPEATED THREE TIMES AND THE DOLPHIN TWICE, WITH THE ARMS OF THE FRENCH DAUPHIN ON SIDES, G. E. **£12 10s**

French Royal Bindings—continued.**Louis XVI. as Dauphin (reigned 1774-1793).**

239a BERNARD. LA RECONSTRUCTION DE L'EGLISE DE STE. GENEVIEVE.

4to. *Paris*, 1755.

BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO, THREE-LINE FILLET BORDERS ON SIDES, INSIDE DENTELLES, G. E., WITH SIX GILT FLEURS-DE-LYS ON BACK, GILT FLORAL END-LEAVES, AND ARMS OF LOUIS XVI. AS DAUPHIN ON SIDES.

(SEE ILLUSTRATION, PLATE No. XVIII.).

£31 10s

THE POEM IS DEDICATED TO KING LOUIS XV. AND REFERS TO THE BIRTH OF THE DAUPHIN LOUIS (XVI.). THE TITLE-PAGE CONTAINS TWO PROOFS OF AUTHENTICITY. A RED NAPOLEON STAMP "BIBLIOTHEQUE DE VERSAILLES," AND A BLACK OFFICIAL STAMP, "MAIRIE DE VERSAILLES, BIBLIOTHEQUE, LIVRE VENDU, 1855."

Marie Antoinette, Queen of France (1774-1793).

240 DE LESSEPS (M.). JOURNAL HISTORIQUE DU VOYAGE DE M. DE LESSEPS, Consul de France, employé dans l'expédition de M. le comte de la Pérouse, en qualité d'interprète du Roi; Depuis l'instant où il a quitté les frégates Francoises au port Saint-Pierre & Saint-Paul du Kamtschatka, jusqu'à arrivée en France, le 17 Octobre 1788.

*With two folding maps.*2 vols., 8vo. *Paris, Imprimerie Royale*, 1790.

CONTEMPORARY FRENCH CRIMSON MOROCCO. IN CENTRE OF EACH COVER THE ROYAL ARMS OF MARIE ANTOINETTE, WIFE OF KING LOUIS XVI. OF FRANCE, GOLD LINES, FULL GILT BACK, G. E. (BOUND FOR THE QUEEN BY HER BINDER BLAIZOT).

(SEE ILLUSTRATION, PLATE No. XIX.).

£250

*** BOOKS FROM THE LIBRARY OF THE ILL-FATED MARIE ANTOINETTE, WHO WAS GUILLOTINED IN 1793, SELDOM COME INTO THE MARKET, AS PRACTICALLY ALL HER BOOKS WERE GIVEN OVER IN 1800 TO THE BIBLIOTHEQUE NATIONALE AND VERSAILLES LIBRARY.

Marie-Josephine-Louise, Comtesse de Provence (1753-1810). Wife of Louis XVIII.

241 RECUEIL DE PIECES DE THEATRE.

4 plays in 1 volume. 8vo.

FRENCH CONTEMPORARY RED MOROCCO, THREE-LINE FILLET BORDERS, CONTENTS LETTERED AT BACK IN PANELS, WITH ARMS OF THE COMTESSE DE PROVENCE, WIFE OF LOUIS XVIII. OF FRANCE, IN GOLD ON SIDE, G. E.

(SEE ILLUSTRATION, PLATE No. XX.).

£15 15s

French Royal Bindings—continued.**Comtesse de Provence, Wife of Louis XVIII.**

242 RECUEIL DE PIECES DE THEATRE.

5 plays in 1 volume. 8vo.

FRENCH CONTEMPORARY RED MOROCCO, THREE-LINE FILLET BORDERS, CONTENTS LETTERED AT BACK IN PANELS, WITH ARMS OF THE COMTESSE DE PROVENCE, WIFE OF LOUIS XVIII. OF FRANCE, IN GOLD ON SIDES, G. E.

(SEE ILLUSTRATION, PLATE No. XX.).

£15 15s**Marie Therese, Comtesse d'Artois (1756-1805), Wife of Charles X. of France.**

243 FROMAGEOT. COURS D'ETUDES DES JEUNES DEMOISELLES.

With many maps and plates referring to heraldry, astronomy, physics and natural history.

8 vols., small 8vo. Paris, 1772.

CONTEMPORARY FRENCH RED MOROCCO. THREE-LINE FILLET BORDER ON SIDES, RICHLY GILT BACKS, WITH THE ARMS OF MARIE-THERESE, COMTESSE D'ARTOIS, WIFE OF CHARLES X. ON THE SIDES.

(SEE ILLUSTRATION, PLATE No. XXI.).

£35

MARIE THERESE OF SAVOY, SECOND DAUGHTER OF DUKE VICTOR AMADEUS III., WAS MARRIED IN NOVEMBER, 1773, TO CHARLES PHILIP COMTE D'ARTOIS, WHO BECAME KING OF FRANCE AS CHARLES X. SHE WAS AS SMALL AND AS DELICATE AS HER SISTER, THE COMTESSE DE PROVENCE, WAS FAT AND HEAVY, BUT ACCORDING TO MADAME DE CAMPAN SHE HAD A FINE COMPLEXION, WHILE HER FACE WAS ONLY REMARKABLE FOR EXTREME LENGTH OF HER NOSE. SHE WAS THE PATRON OF A PUBLICATION ENTITLED "L'ALMANACH DES GRACES, OU ETRENNES EROTIQUES CHANTANTES," THE FIRST VOLUME OF WHICH APPEARED IN 1785.

Marie Therése Isabelle, Queen of the Two Sicilies.243a SMITTI (Achille). L'ORDRE et le progrès au XIX^e Siècle recherches sur les causes qui ont produit l'esprit révolutionnaire et sur les moyens d'y remédier.

8vo. Paris, 1858.

CHARMING BINDING OF PINK VELVET, GILT FLORAL ORNAMENTATION ON SIDES AND BACK, INSIDE GUARDS OF WHITE SATIN, WITH ARMS ON SIDES (DELICATELY CARRIED OUT IN WHITE CORDED SILK AND GOLD), OF MARIE THERESE ISABELLE, QUEEN OF THE TWO SICILIES, G. E.

£2 10s

French Royal Bindings—continued.**Lucien Bonaparte (1775-1840), brother of Napoleon.**

- 244 CHARLEMAGNE OU L'EGLISE DELIVREE. Poème épique en vingt quatre chants.

2 vols., large 8vo. *Rome*, 1814.

GREEN MOROCCO EXTRA, GILT ORNAMENTAL BACKS, GILT BORDERS ON SIDES, INSIDE DENTELLES, UNCUT, T. E. G., BY MACKENZIE. PRINCE LUCIEN BONAPARTE'S OWN COPY WITH MS. CORRECTIONS, ADDITIONS AND NOTES MOSTLY IN HIS AUTOGRAPH, WITH THE IMPERIAL ARMS ON SIDES. **£27**

Elisa Bonaparte (1777-1820).

FROM THE LIBRARY OF ELISA BONAPARTE, NAPOLEON'S SISTER AND GRAND DUCHESS OF TUSCANY.

- 245 CODE DE COMMERCE, avec les motifs, présentés par M. Regnaud de Saint-Jean-d'Angely, au Corps Législatif.

8vo. *Paris*, 1807.

BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO, WITH ELABORATE BORDERS ON SIDES, FULLY GILT BACK WITH THE IMPERIAL EAGLE REPEATED, INSIDE DENTELLES, G. E., LIGHT BLUE SILK GUARDS, AND ON SIDES THE INITIAL AND ARMS OF ELISA BONAPARTE, NAPOLEON'S SISTER AND GRAND DUCHESS OF TUSCANY.

(SEE ILLUSTRATION, PLATE No. XXII.).

£52 10s

MARIE ANNE ELISA BONAPARTE, NAPOLEON'S SISTER, WAS BORN AT AJACCIO IN 1777. SHE MARRIED CAPTAIN FELIX BACCIOCHI, A CORSICAN, IN 1797. WHILE HER HUSBAND BECAME SENATOR (1804) AND GENERAL, ELISA WAS MADE PRINCESS OF PIOMBINO AND LUCCA. IN 1805 ELISA WAS SEPARATED FROM HER HUSBAND AND BECAME (IN 1809) GRAND DUCHESS OF TUSCANY. SHE HAD TO RETIRE INTO PRIVATE LIFE IN 1814; SHE LIVED FOR A TIME IN BOLOGNA, THEN IN GERMANY, AND DIED IN TRIESTE IN 1820.

Louis XVIII.

- 246 ETAT GENERAL DES POSTES DU ROYAUME DE FRANCE, SUIVI DE LA CARTE DES ROUTES DESSERVIES EN POSTE, POUR L'AN 1815.

8vo. *Paris*, *Imprimerie Royale*, 1815.

BOUND IN FULL RED CONTEMPORARY MOROCCO, DAINY BORDER ON SIDES, AND WITH THE ARMS OF LOUIS XVIII. ON SIDES AND THE FLEUR-DE-LYS AT THE OUTER ANGLE OF THE PANELS, GILT BACK, INSIDE DENTELLES, G. E., LIGHT BLUE SILK INSIDE GUARDS. **£7 10s**

FAMOUS FRENCH BOOK COLLECTORS.**Jean Jacques Charron, Marquis de Menars.**

247 FRANCO (Nicolo). LA PHILENA, HISTORIA AMOROSA.

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8vo. Mantua, Jacomo Ruffinelli, 1547.

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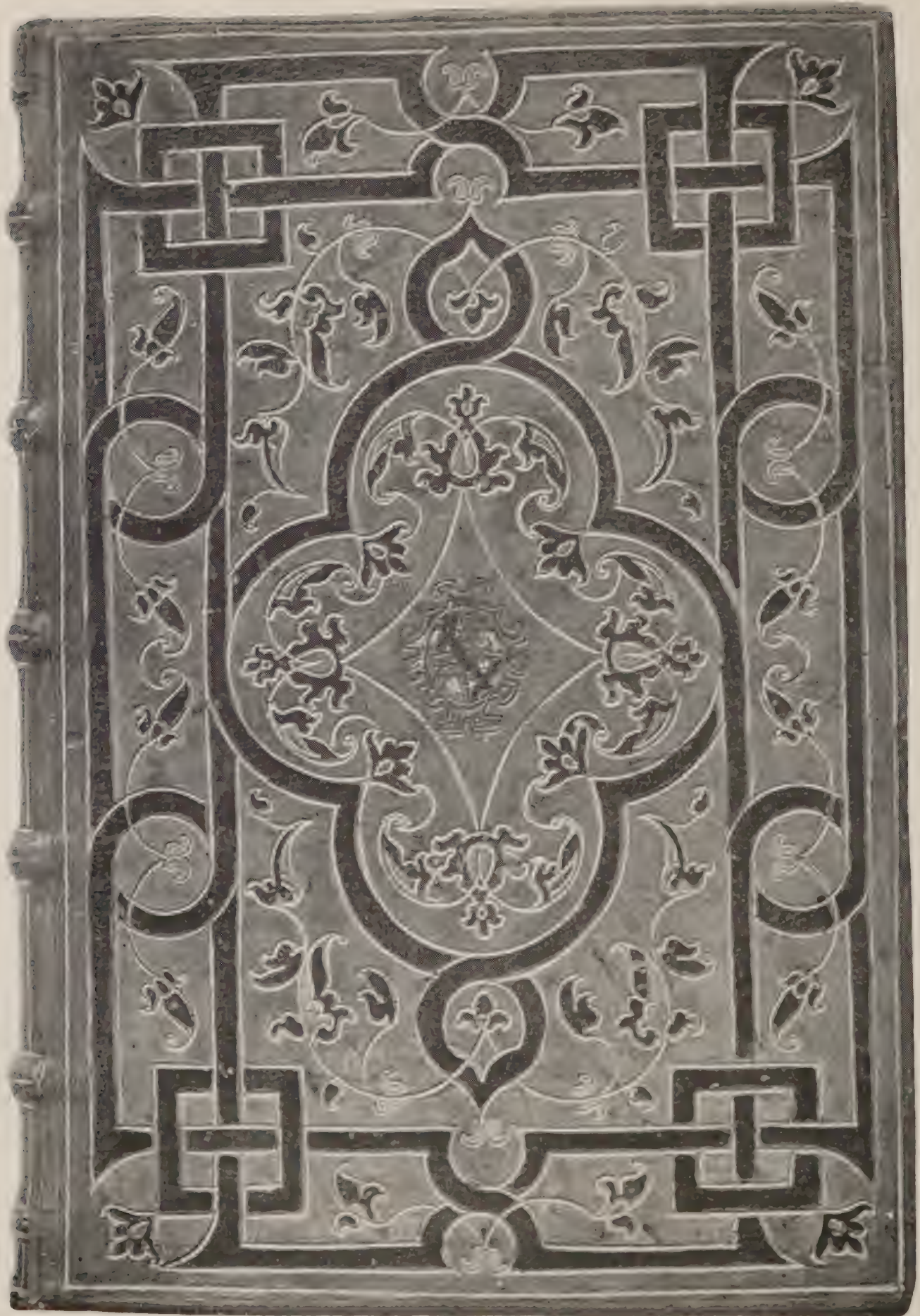
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- 288 GRAMATICA DE LA LENGUA CASTELLANA, COMPUESTA POR LA REAL ACADEMIA ESPANOLA.

8vo. *Madrid, Ibarra*, 1771.

BEAUTIFUL COPY, HANDSOMELY BOUND IN FULL SPANISH RED MOROCCO, LARGE DENTELLE BORDERS ON SIDES IN THE DEROME STYLE, GILT BACK, WITH THE ARMS OF CHARLES III., KING OF SPAIN, ON SIDES, G. E.

£12 12s

Spanish Collectors—continued.**Charles III., King of Spain (reigned 1759-1788).**

- 289 REAL CEDULA DE S. M. Y SEÑORES DEL CONSEJO, En que se contiene la Ordenanza que generalmento deberá observarse para el modo de Cazar y Pescar en estos Reynos, con senalamiento de los tiempos de Veda de una y otra especie.

4to. *Leon*, 1772.

BEAUTIFUL COPY HANDSOMELY BOUND IN FULL SPANISH RED MOROCCO, SIDES ALMOST ENTIRELY GILT WITH ELABORATE BORDERS OF ROSES AND OTHER ORNAMENTS, THE CORNERS FILLED WITH ORNAMENTS OF RAYS, GILT BACK, INSIDE DENTELLES, G. E., WITH THE ARMS OF THE KING OF SPAIN ON SIDES.

£10 10s

Charles III., King of Spain (reigned 1759-1788).

- 290 NUIX (Don Juan). REFLEXIONES IMPARCIALES SOBRE LA HUMANIDAD DE LOS ESPANÓLES EN LAS INDIAS, Contra los Pretendidos Filósofos y Políticos. Para ilustrar las historias de MM. Raynal y Robertson. Escritas en Italiano POR EL ABATE DON JUAN NUIX, y Traducidas con Algunas Notas Por D. Pedro Varela y Ulloa.

Large Paper Copy. 4to. *Madrid*, 1782.

A VERY HANDSOME COPY IN CONTEMPORARY CRIMSON MOROCCO, THE ROYAL ARMS OF SPAIN ON SIDES, GILT BACK, SILK ENDS AND FLY-LEAVES, G. E.

£9 9s

Queen Maria Louisa of Spain.

- 291 YRIARTE (Juan de). OBRAS SUELTAS.

Madrid, Francisco Manuel de Mena, 1774.

BOUND IN FULL RED CONTEMPORARY MOROCCO, WITH ELABORATE AND LARGE GILT DENTELLES ON SIDES, WITH THE ARMS OF SPAIN (THE ARMS OF QUEEN MARIE LOUISE) ON SIDES, IN SILVER GILT, VERY ELABORATELY EXECUTED, G. E., GILT BACK, LIGHT BLUE SILK INSIDE GUARDS.

(SEE ILLUSTRATION, PLATE No. XXVI.).

£31 10s

SWEDISH COLLECTORS.**Adolphus Frederick, King of Sweden (reigned 1710-1771).**

292 TASSO. AMINTA.

*With engravings.*12mo. *Paris*, 1745.

BOUND IN FRENCH XVIIIth CENTURY CRIMSON MOROCCO, THREE-LINE FILLET BORDER ON SIDES, WITH THE ARMS OF ADOLPHUS FREDERICK, KING OF SWEDEN, ON SIDES, GILT BACK, G. E.

£9 9s**CHAINED BINDING.**

292a PETRI DE ANCHARANO. LECTURA AUREA.

Title-page printed in red and black, with large woodcut in centre, woodcut initial letters.

Large folio. *Lyons, Jean de Jonvelle*, 1519.

IN ITS ORIGINAL BINDING OF OAK BOARDS COVERED WITH STAMPED LEATHER, WITH CLASPS, METAL CORNER PROTECTORS, ORIGINAL STAPLE AND CHAIN COMPOSED OF SEVEN LINKS AND A RING.

(SEE ILLUSTRATION, PLATE No. XXVII.).

£65

“IT IS CERTAINLY DISTRESSING, AS WELL AS A SUGGESTIVE SIGHT, TO SEE BOOKS IN CHAINS. DISTRESSING BECAUSE A GOOD BOOK IS LIKE A STRONG MAN, AND WHEN CHAINED IS AS SHORN SAMSON AMONG THE PHILISTINES . . . SO THAT THE MERE SIGHT OF A SINGLE SURVIVAL OF THIS RUDE PRACTICE IS STRONGLY SUGGESTIVE NOT ONLY OF NATIONAL ADVANCE IN EDUCATION AND LITERARY ENLIGHTENMENT, BUT ALSO OF THE POWER OF THE PRINTING PRESS, THROUGH WHOSE INFLUENCE ALONE HER OFFSPRING, AS WELL AS HER PARENTS, THE MANUSCRIPT BOOKS, HAVE BEEN REDEEMED FROM THEIR CHAINS.”—BLADES.

“THE CUSTOM OF FASTENING BOOKS TO THEIR SHELVES WAS COMMON AT AN EARLY PERIOD THROUGHOUT ALL EUROPE. WHEN A BOOK WAS GIVEN TO A MEDIAEVAL LIBRARY IT WAS NECESSARY, IN THE FIRST PLACE, TO BUY A CHAIN, AND IF THE BOOK WAS OF ESPECIAL VALUE, A PAIR OF CLASPS: SECONDLY, TO EMPLOY A SMITH TO PUT THEM ON.”

A GREAT NUMBER OF THESE MEDIAEVAL LIBRARIES HAVE UNFORTUNATELY BEEN DISPERSED, AND OTHERS ADVANCING WITH THE TIMES, HAVE REMOVED THE CHAINS FROM THEIR BOOKS, SO THAT NOW VERY FEW EXAMPLES ARE EXTANT.

STAMPED BINDINGS (XV. AND XVI. CENTURIES).

- 293 GAZOPHILACIUM. (Begins): "Hic incipit prologus. Cupientes aliquid de premiaria ac tenuitate nostra cum Paupercula in Gazophilacium bni mitte," etc. (Libri IV.).

Manuscript on vellum of the 14th Century written in Gothic Letters, double columns, 35 lines, red rubrics, ornamental pen-letters (imperfect in the beginning and middle), "Explicit liber IIII" on last leaf with two fly-leaves of an older vellum MS.

Folio. Saec XIV.

XIVth OR EARLY XVth CENTURY BINDING OF OAK BOARDS, AND LEATHER, WITH TWO MEDALLION STAMPS (REPEATED MANY TIMES), ONE WITH FIGURE OF A LAMB, AND FLAG SURROUNDED BY THE NAME "JEHAN DE DOIENVAL," THE OTHER WITH A FIGURE OF A SAINT AND NAME "S. E. DE LA MEAURE," WITH LEATHER BANDS FOR FIXING THE BOARDS, IN PAIRS.

£31 10s

AN INTERESTING AND UNCOMMON SPECIMEN OF BINDING OF THE XIVth OR EARLY XVth CENTURY. SOME SCRIBBLINGS IN ENGLISH, AND THE SIGNATURE "THOMAS ELLYS" OF THE XVIth CENTURY, SHOW THAT THE MS. WAS IN ENGLAND AT THAT PERIOD, AND THE WHOLE PRODUCTION MAY BE ENGLISH.

- 294 EUSEBIUS PAMPHILUS. DE EVANGELICA PRAEPARATIONE LATINUM EX GRAECO TRADUCTA PER GEORGIUM TRAPEZUNTIIUM.

Manuscript on vellum of the XVth Century (324 ll. 11 by 8½ inches), finely written in Roman letters by an Italian scribe, long lines, 26 to a page, with contemporary marginal notes and headings of books in red, and catch-words.

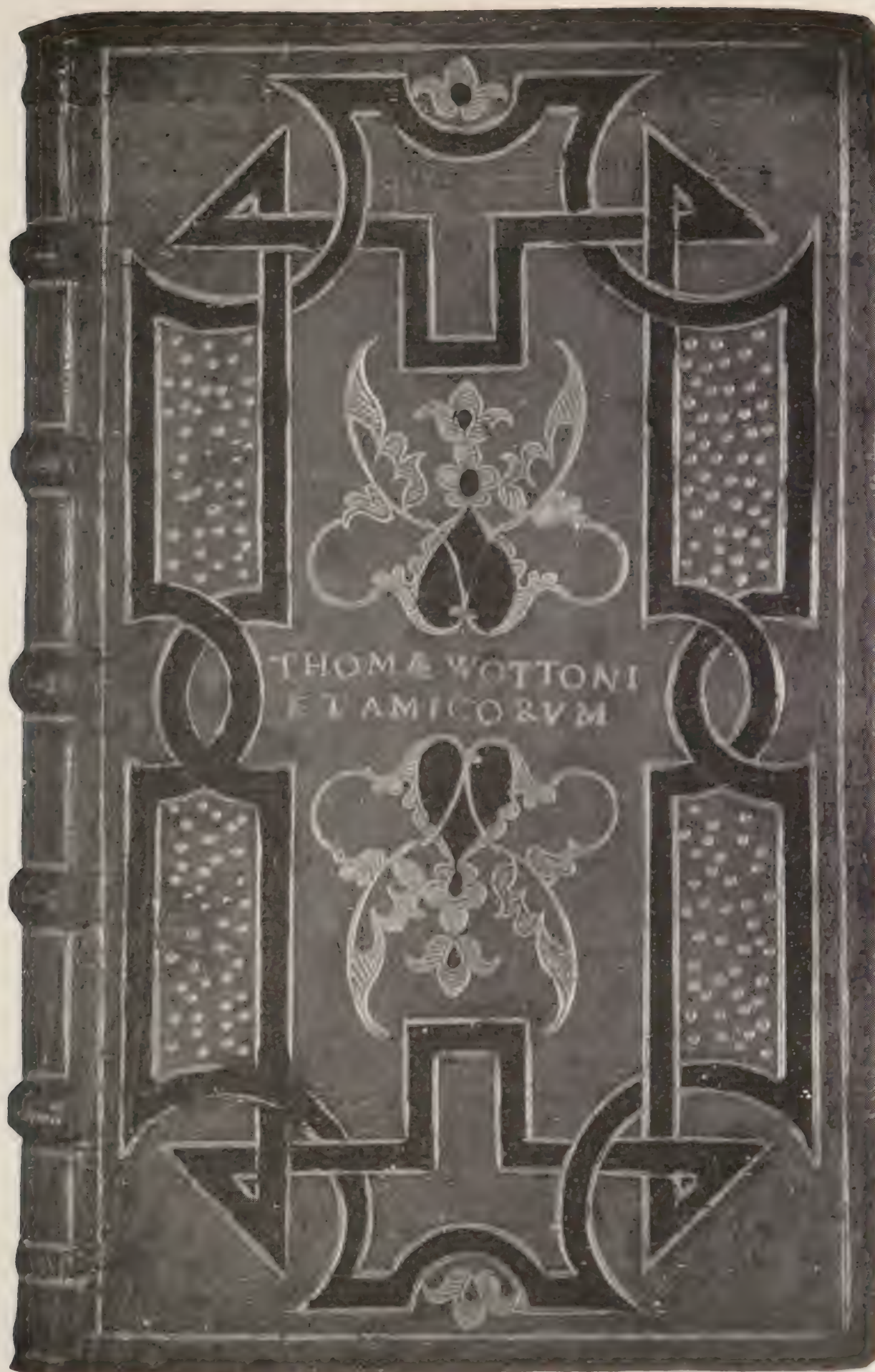
The first page finely illuminated with an ornamental border containing three parrots and a peacock, a fine initial of involved ribbon scrolls and Coat-of-Arms below (gules, a chevron between 3 cups, r), and an illuminated initial to each book.

Small folio. Saec XV.

CONTEMPORARY OAKEN BOARDS, LEATHER, STAMPED IN PANELS OF DOTTED INTERLACED SCROLLS AND PELLETS, SOME IN GOLD AND RED, 10 METAL BOSSES, GILT AND GAUFFRED EDGES, AND SIDE AND FRONT CLASP-CATCHES.

£72 10s

A VERY FINE AND PERFECT MS. IN MOST EXCELLENT CONDITION; IN AN INTERESTING BINDING (BACK WORN).



Bound for THOMAS WOTTON, the "English Grolier."
 (Cicero. Epistolae Familiares).
 Paris, 1543.
 See Item No. 214.



Bound for THOMAS WOTTON, the "English Grolier."
(Homer's *Odyssea* and *Ilias*).
2 volumes. Lyons, 1541.
See Item No 215.

Stamped Bindings (XVth and XVIth Centuries)—*continued*.

- 295 BONAVENTURA (Saint). MEDITATIONES SEU STIMULUS DIVINIS AMORIS; devotorum cordium in Christi amorem valde incentium.

Large coloured woodcut on title which is repeated on the reverse and at end.

Square 12mo. Cologne, 1502.

ORIGINAL CALF BINDING, THE OBVERSE SIDE DECORATED WITH CENTRE PANEL OF THE ANNUNCIATION, THE REVERSE WITH FULL-LENGTH FIGURE OF ST. MICHAEL, WITH SMALL STAMPS ROUND THE BORDERS. **£19 19s**

FROM THE CORFIELD AND DUNN LIBRARIES.

- 296 PINUS (J.). DIVAE CATHERINAE SENENSIS ET PHILIPPI BEROALDI VITA.

Roman letter, *initials and paragraph-marks in blue and red, woodcut printer's device on title-page.*

4to. Bologna, Benedictus Hectoreus. 22nd September, 1505.

IN A FINE CONTEMPORARY BINDING OF STAMPED CALF, RENAISSANCE BORDER, ENCLOSING A PANEL CONTAINING FIVE ROLLS, THE CENTRE OF STRAP-WORK PATTERN, WITH TWO ON EACH SIDE OF QUATREFOILS, WITHIN LOZENGES, TRACES OF GILT REMAIN (REBACKED), GILT AND GAUFFRED EDGES. **£12 12s**

VENETIAN STAMPED BINDING, BY GIOVANNI BERNARDI.

- 297 LAUDUNUS (Martinus de). EPISTOLA EXHORTATORIA.

Black Letter, *with an ornamental initial painted in gold and colours, and a border of fruit and floral scroll on folio I.*

Sm. 4to. Paris, Ex aedibus, Assensianas, 1507.

IN A REMARKABLE CONTEMPORARY VENETIAN BINDING BY GIOVANNI BERNARDI, OF BROWN MOROCCO, WITH LARGE PANEL BLIND STAMPED FULL-LENGTH FIGURE OF KING SOLOMON, SURROUNDED BY A BORDER CONTAINING STAMPS OF THE VIRGIN AND CHILD, THE THREE MAGI, KING HEROD AND THE MASSACRE OF THE INNOCENTS; (REBACKED). **£12 10s**

Stamped Bindings (XVth and XVIth Centuries)—*continued*.

298 LIBER NOVENI JUDICUM IN JUDICIIS ASTRORUM.

4to. *Venice*, 1508.

ORIGINAL ENGLISH BINDING OF WOODEN BOARDS COVERED WITH BROWN LEATHER, BEARING AN UNUSUALLY LARGE STAMP LIGHTLY IMPRESSED IN THE MIDDLE OF THE FRONT COVER, SAINT JOHN BAPTIST, STANDING ON A MOUND PREACHING TO SIX PERSONS; ABOVE, A CUSPED CANOPY SUPPORTED BY BRACKETS. THE SIDES BORDERED WITH A BAND DIVIDED BY A ZIG-ZAG LINE INTO TRIANGULAR COMPARTMENTS OCCUPIED BY TREFOILS, AND ON BACK COVER PANEL DIVIDED INTO TWO BY A COLUMN FROM WHICH SPRING FOUR BRANCHES TERMINATING IN FLOWERS AND FRUIT; THESE BRANCHES ARE ATTACHED TO THE COLUMN BY BANDS; A DESIGN EVIDENTLY IMITATED FROM IRON-WORK. **£31 10s**

299 VIVALDUS. AUREUM OPUS DE VERITATE CONTRITIONIS.

8vo. *Paris*, 1510.

BOUND IN CONTEMPORARY STAMPED CALF, WITH CURIOUS BLIND STAMPED TOOLING ON SIDES. IN THE CENTRE, BENEATH A CINQUEFOILED CANOPY SUPPORTED BY TWO BRACKETS, IS A FULL-LENGTH FIGURE OF THE ETERNAL FATHER, STANDING, CLAD IN IMPERIAL ROBES, HOLDING AN ORB SURMOUNTED BY A CROSS IN HIS LEFT HAND AND AN UPLIFTED SWORD IN HIS RIGHT. THE BACKGROUND IS BE-SPRINKLED WITH STARS. AROUND IS A BROAD BORDER; IN THE CENTRE, ABOVE, A HALF-FIGURE OF THE VIRGIN AND CHILD ON AN UPTURNED CRESCENT; ON THE RIGHT, THE SIBYL AND THE EMPEROR OCTABIAN KNEELING; ON THE LEFT, A LARGE STAR AND THE THREE MAGI. AT THE FOOT, ON RIGHT, HEROD ON HIS THRONE ORDERING THE MASSACRE OF THE INNOCENTS. IN THE CENTRE, BETWEEN THE SOLDIERS WHO ARE PUTTING THE ORDER INTO EXECUTION, IS AN ESCUTCHEON WITH THE BINDER'S INITIALS "T. D." (REBACKED).

£10 10s

Stamped Bindings (XVth and XVIth Centuries)—*continued*.

- 300 GEILER VON KEISERBERG (Joannes). NAVICULA SIVE SPECULUM FATUORUM, Jacobo Othero collecta. Compendiosa Vitae eiusdem descriptio per Beatum Rhenanum.

Black Letter, *woodcut on title*.

Small 4to. *Strassburg*, 1510.

CONTEMPORARY BINDING OF OAK BOARDS AND LEATHER, WITH STAMPED CENTRE PANELS, THE UPPER SIDE REPRESENTING THE IMAGE OF PITY, WITH LEGEND: "O VOS OMNES QUI TRANSITIS PER VIAM," ETC., THE LOWER SIDE A FIGURE OF ST. FRANCIS, WITH LEGEND: "EGO ENIM STIGMATA DNI." ETC., WITHIN BORDERS OF FOLIAGE AND ROSETTES. (BACK MENDED), STAMPS IN GOOD STATE (NOT IN WEALE).

Without place or printer's name.

£10 10s

* * * THIS WORK BY DR. JOANNES GEILER IS A SATIRE AGAINST THE MANNERS OF HIS TIME, AND ESPECIALLY AGAINST THE ABUSES OF THE ROMAN CHURCH.

A MAGNIFICENT EXAMPLE OF ENGLISH STAMPED BINDING.

- 301 NEVIZANUS (Jo.). SILVA NUPTIALIS BONIS REFERTA NON MODICIS. (in qua ex questione an sit utile nubere plurime quotidiane questiones in practica occurrentes hactenus non examinate, etc.).

Black Letter, *title in red and black with Jo. Kerver's device, repeated at end*.

8vo. *Paris, industria Magistri Petri Vidove Impensis J. Kerver*, 1521.

ENGLISH CONTEMPORARY STAMPED BROWN CALF, THE UPPER COVER HAVING A CENTRE PANEL WITH S. JOHN BAPTIST PREACHING TO FIVE PERSONS, THE MARGINS CONTAINING FIGURES OF THE DIETY, VIRGIN AND CHILD, ST. JAMES, DAVID AND BATHSHEBA, AND A TOWER; ON THE UNDER COVER ARE FOUR PANELS CONTAINING FIGURES OF SS. KATHERINE, BARBARA, NICHOLAS, AND JOHN EVANGELIST. PROBABLY BY THE BINDER, "G. R." (PRESERVED IN A LEVANT MOROCCO CASE)

(SEE ILLUSTRATION, PLATE No. XXVIII.).

£115

A MAGNIFICENT SPECIMEN FROM THE LAMPORT HALL LIBRARY. (USED AS END PAPERS ARE FOUR LEAVES OF AN EARLY ENGLISH BLACK LETTER WORK ON ASTROLOGY).

- 302 CYPRIANUS. OPERUM VOLUMEN SECUNDUM.

Italic letter, title within woodcut border.

8vo. *Cologne*, 1525.

IN ITS ORIGINAL BINDING OF ENGLISH STAMPED LEATHER BEARING ON UPPER COVER A PANEL STAMP OF MARY SUPPORTING THE BODY OF JESUS, THE CRUCIFIX IN THE BACKGROUND. THIS STAMP IS SURROUNDED BY VARIOUS ANIMAL STAMPS; ON THE LOWER COVER ARE THE ENGLISH ROYAL ARMS (HENRY VIII.) AND THE TUDOR ROSE.

£10 10s

Stamped Bindings (XVth and XVIth Centuries)—*continued*.

- 303 DYNUS. DE REGULIS JURIS. Preclarus et insignis tractatus allegabilis et quotidianus de regulis juris excellentissimi juris utriusq professoris dni Dyni de muxello, &c.

Title in red and black within an ornamental border.

8vo. 1525.

IN ITS ORIGINAL BINDING OF OAK BOARDS COVERED WITH LEATHER, WITH REMARKABLY FINE STAMPS OF SAINT KATHARINE, AND ANOTHER SAINT, SURROUNDED BY THE LEGEND, "VIRGO SANCTA KATHERINA GRECIE GEMA" IN GOTHIC LETTERS (NEW BACK). **£22 10s**

THE VOLUME WAS SUCCESSIVELY IN THE LIBRARIES OF BLENHEIM PALACE, LORD AMHERST, AND GEORGE DUNN.

IT IS REMARKABLE THAT THOUGH THE TWO STAMPS ON EACH COVER ARE IDENTICAL SUBJECTS THEY ARE FROM DIFFERENT BLOCKS, EACH SHOWING VARIATIONS.

- 304 RUPERTUS ABBAS TUITIENSIS. DE DIVINIS OFFICIIS, libri XII.

8vo. *Paris*, 1526.

CONTEMPORARY BINDING OF BROWN LEATHER, WITH TWO CENTRE STAMPED PANELS, THAT ON THE UPPER COVER REPRESENTING ST. ROCHE AS A PILGRIM, WITH ANGEL AND DOG WITH LEGEND, "SANCTE ROCHE ORA," AND THE UNDER ONE THAT OF ST. JOHN BAPTIST PREACHING TO THE PEOPLE, SURROUNDED BY BORDERS OF FLORAL SCROLLS INTERSPERSED WITH ROSES, BACK SLIGHTLY REPAIRED, OTHERWISE IN EXCELLENT STATE (*SEE WEALE, R. 401, B. 91*). **£21**

- 305 POSTILLAE MAJORES CUM QUESTIONIBUS.

Postillae maiores totius anni oia que alie antea impresse continebat comprehendentes, nuc instaurate sunt additis plerisq marginalibus, additionibus, etc.

Gothic Letters, double columns.

Title in red and black within woodcut border, with Pierre Bailli's device (the device repeated on verso of last leaf).

Numerous small figured woodcuts and fine ornamental initials.

Small folio. *Lyons*, 1526.

CONTEMPORARY BINDING OF OAK BOARDS AND LEATHER, WITH A STAMPED PANEL OF A TUDOR ROSE, SUPPORTED BY A DRAGON AND GREYHOUND ON UPPER COVER AND A CROWNED DOUBLE-HEADED SPREAD-EAGLE ON THE UNDER, WITH BORDERS OF ANIMALS AND FOLIAGE, AND A ROSE IN EACH CORNER. **£31 10s**

A VERY INTERESTING BINDING, A LITTLE RESTORED, BUT FINE CONDITION.

THE TUDOR ROSE, WITH SUPPORTERS, IS THE ROYAL EMBLEM USED BY KING HENRY VIII.



Bound for SIR WILLIAM PICKERING (1516-1575).
(Plutarch. Graecorum Romanorumque illustrium vitae).
Basel, 1552.
See Items Nos. 218 and 219.

PLATE XII.



From the library of ROBERT DUDLEY, EARL OF LEICESTER, Favourite of Queen Elizabeth.
(Cyprianus, 1540).
See Item No. 220.

Stamped Bindings (XVth and XVIth Centuries)—*continued*.

- 306 HUTTICIUS (J.). ROEMISCHE KEYSER ABCONTRAVEGT, VOM ERSTON CAIO JULIO AN UFF DEN JETZIGEN CAROLUM.

Black Letter, with large number of woodcut medallion heads.

8vo. *Strassburg, Wolff Coepffel, 1526.*

CHARMING CONTEMPORARY GERMAN CALF BINDING WITH STAMPED BORDER OF GRAPE VINES ON SIDES AND A CENTRAL GILT ARABESQUE ORNAMENT. **£4 4s**

- 307 ERASMUS (Lingua). 8vo. *Basle, Froben, 1526.*

ERASMUS. ADVERSUS PETRI SUTORIS QUONDAM ITHEOLOGI SORBONICI, NUNC MONACHI CARTUSIANI DEBACCHATIONEM APOLOGIA.

Basle, Froben, 1525.

The two works in one volume.

IN CONTEMPORARY BINDING OF BROWN CALF, STAMPED IN HIGH RELIEF, WITH A DESIGN OF DRAGONS, GROTESQUES, AND AN INNER PANEL OF ACORNS. **£6 6s**

- 308 LINACRE (Thomas). DE EMENDATA STRUCTURA LATINI SERMONIS. Small 4to. *Basel, 1530.*

IN ITS VERY INTERESTING CONTEMPORARY NETHERLAND BINDING OF CALF, WITH A THREE PANEL DESIGN STAMPED ON EACH COVER—I. ST. JOHN BAPTIST PREACHING, WITH LISTENERS IN FRONT AND IN CENTRE A DOG; II. ST. MICHAEL IN A SUIT OF PLATE ARMOUR STANDING ON PROSTRATE FIGURE OF SATAN; III. A PIPER AND FOUR DANCING FIGURES (SIMILAR IN TREATMENT TO BEHAM'S "WEDDING DANCERS").

£25

THOMAS LINACRE (DIED 1524) WAS A FAMOUS PHYSICIAN AND LATIN SCHOLAR, AND WAS MAINLY INSTRUMENTAL IN FOUNDING THE COLLEGE OF PHYSICIANS. HE WAS A FELLOW OF ALL SOULS, OXFORD, AND BECAME TUTOR TO THE PRINCESS MARY.

- 309 ECKIUS (Johannis). HOMILIARUM TOMUS DE SANCTIS.

Thick small 8vo. 1534.

ORIGINAL BINDING (JOINTS REPAIRED) WITH STAMPS REPEATED ON EACH COVER OF A NARROW ARCHITECTURAL PANEL HAVING ON ONE SIDE A REPRESENTATION OF S. JOHN, THE EVANGELIST STANDING HOLDING A PALM BRANCH AND A CHALICE WITH, ON EACH SIDE, A TREE GROWING ON A GRASSY HILLOCK; ON THE OTHER SIDE S. ANNE SEATED ON A FLAMBOYANT GOTHIC THRONE ON THE FOOTPACE, IN FRONT THE MADONNA WITH THE INFANT JESUS. **£28**

THE STAMPS ARE IDENTICAL WITH WEALE No. 375, WHERE THEY OCCUR ON A BOOK IN THE CATHEDRAL LIBRARY, TOURNAY.

Stamped Bindings (XVth and XVIth Centuries)—*continued*.

310 VEGETIUS (F.). DE RE MILITARI.

195 full-page woodcuts.

Without date, place or printer's name.

(Erfurt, H. Knapp, about 1511).

VALUTURIUS (R.). DE RE MILITARI.

*Roman letter, long lines, woodcut device on title and end.**With many fine woodcut illustrations.**Paris, 1534.*

The two works bound together in one volume.

Folio.

ORIGINAL STAMPED BROWN PIGSKIN WITH INITIALS "A. G. D." AND THE DATE 1545, WITH OUTER PANEL CONTAINING PORTRAIT BUSTS OF ROMAN EAGLE AND VARIOUS COATS OF ARMS OF DUKES OF SAXONY (REBACKED). **£18 18s**

THE VEGETIUS IS A SEPARATE ISSUE (WITHOUT THE TEXT) OF THE FINE FULL-PAGE CUTS FROM THE RARE GERMAN EDITION PRINTED IN 1511 AT ERFURT.

THE PRESENCE OF QUIRE SIGNATURES IN ROMAN LETTER BELOW THE BLOCKS SHOW THIS TO BE AN ISSUE THAT IS ENTIRELY DISTINCT FROM THAT WITH LETTER-PRESS. No. 1 IS SIGNED P.V.M., No. 10 SIGNED M.S. (MELCHIOR SCHWARZENBERG), P. 49 SIGNED H.K. (HANS KNAPP), P. 90 SIGNED H.K. (HANS KNAPP), AND BEARS THE DATE 1511 ENGRAVED ON A TOWER.

THIS SEPARATE ISSUE WAS PROBABLY DONE FOR THE ARTIST'S PERSONAL USE OR ELSE INTENDED FOR USE AMONG GERMAN SOLDIERS AND OFFICERS WHO WOULD NO DOUBT FIND IT EASIER TO UNDERSTAND THESE FINE WOODCUT ENGRAVINGS THAN THE LETTER-PRESS.

IF THIS ISSUE WAS INTENDED FOR ARMY USE, THIS FACT WOULD NO DOUBT ACCOUNT FOR ITS EXCESSIVE RARITY.

311 VALERIUS MAXIMS. FACTORUM DICTORUMQUE MEMORABILIVM LIBRI IX.

8vo. Mayence, J. Schoeffer, 1544.

IN ITS ORIGINAL BINDING OF STAMPED LEATHER, WITH STAMPS OF BIBLICAL AND EMBLEMATICAL SUBJECTS REPEATED ON EACH COVER, WITH THE DATE 1544 ON THE BACK AND FRONT, AND THE INITIALS "C. T." 1545 ON THE FRONT.

£7 10s

A FINE EXAMPLE OF GERMAN STAMPED WORK. THE OWNER'S NAME WAS APPARENTLY CHRISTIAN THENN.

Decorative Bindings.

ENGLISH BINDINGS, XVIIth CENTURY.

- 312 THE HOLY BIBLE, with the Genealogies. *London*, 1616.
 THE PSALMES, in Metre, by Sternhold and Hopkins. 1615.
 BOOK OF COMMON PRAYER. 1615.

Together in 1 vol., thick small 4to. *London*, 1615-16.

BOUND BY JOHN AND ABRAHAM BATEMAN THE ROYAL
 BINDERS TO KING JAMES I., CONTEMPORARY ENGLISH
 MOROCCO, GILT BACK, THE SIDES COVERED WITH GOLD TOOL-
 ING, ORNAMENTAL CORNER AND CENTRE PIECES, GILT
 GAUFFRED EDGES. **£15 15s**

DOS-A-DOS BINDING.

- 313 THE NEW TESTAMENT.

12mo. *London*, 1626.

THE BOOKE OF COMMON PRAYER.

12mo. *London*, 1627.

BOUND DOS-A-DOS. CONTEMPORARY ENGLISH BINDING OF
 BROWN CALF, SIDES AND BACK COVERED WITH A FLORAL
 DEVICE IN GOLD, GILT GAUFFRED EDGES. **£18 18s**

- 314 THE HOLY BIBLE, containing the Old Testament and the New. Newly
 Translated out of the Original Tongues, and with the former Transla-
 tions diligently compared and revised.

Small type, *woodcut title*.

4to. *Imprinted at London, by Bonham Norton and John Bill*, 1629.

BOUND ELABORATELY IN CONTEMPORARY CALF, THE
 SIDES COMPLETELY COVERED WITH GOLD TOOLING, CONSIST-
 ING OF BORDER OF LEAFY SCROLLS ENCLOSING ORNAMENTAL
 CORNER AND CENTRE PIECES, GILT GAUFFRED EDGES. **£16 16s**

THE BINDING WAS MOST PROBABLY EXECUTED BY NORTON, WHO BOUND, AS WELL AS PRINTED, BOOKS
 FOR THE KING.

English Decorative Bindings (XVIIth Century)—*continued*.

- 315 THE HOLY BIBLE. Authorized Version (with Common Prayer and Musical Psalms).

Very small type, *woodcut title*.

8vo. *London*, 1629.

CONTEMPORARY ENGLISH CALF. FULL GILT FLOREATE BACK, SEMIS OF FLAMES ON SIDES, WITH CENTRE AND CORNER LAUREL BRANCHES AND INITIALS "S. B.," GILT GAUFFRED EDGES. **£11 11s**

- 316 JAMES I. (King of England). THE PSALMES OF KING DAVID, translated by King James.

Engraved title by Marshall with portrait of David and King James, holding between them the Book of Psalmes, but without the plate of the Royal Arms.

12mo. *Oxford*, 1631.

CONTEMPORARY ENGLISH BINDING OF MOROCCO, CENTRE PANEL COVERED WITH DESIGN IN GOLD OF LEAFY SCROLLS, ETC., WITH OUTER BORDER OF FLORAL SPRAY INTRODUCING BIRDS, SQUIRRELS, SNAILS, HARE, AND DOGS, GILT LEAVES.

£10 10s

*** AN UNUSUAL SPECIMEN OF EARLY SEVENTEENTH CENTURY ENGLISH BINDING.

- 317 NOVUM TESTAMENTUM. (In Greek.)

12mo. *Antwerp, Plantin*, 1574.

A CHARMING BINDING OF ENGLISH CRIMSON MOROCCO IN THE MEARNE STYLE, THE SIDES ALMOST COMPLETELY COVERED WITH GOLD TOOLING, GILT BACK, G. E. THE SIDES ARE MOST ELABORATELY DECORATED IN GOLD WITH SPRAYS, DOTS, CIRCLES, ACORNS, AND THE DRAWER-HANDLE TOOL.

£7 10s

ENGLISH DECORATIVE BINDINGS, XVIIIth CENTURY.

- 318 MONTAIGNE (M. de). ESSAIS. Nouvelle Edition exactement purgée des défauts des precedents, selon le vray original, ensemble la Vie de l'Autheur, et deux Fables.

Engraved portrait by Clouwet.

3 vols., 12mo. *Bruxelles (Elzevier)*, 1659.

A VERY CHARMING SPECIMEN BOUND BY ROGER PAYNE IN STRAIGHT-GRAIN CRIMSON MOROCCO, THREE GOLD LINE PANELS ON SIDES, DELICATE GOLD TOOLING IN PANELS ON BACK, INSIDE DENTELLES AND LEATHER JOINTS, G. E.

(SEE ILLUSTRATION, PLATE No. XXIX.).

£52 10s

*** A VERY CHARACTERISTIC SPECIMEN OF THE WORK OF THE MOST FAMOUS OF THE ENGLISH BINDERS OF THE LATE 18TH AND EARLY 19TH CENTURIES. IT WAS ORIGINALLY IN THE CELEBRATED BECKFORD LIBRARY AT HAMILTON PALACE AND WAS SOLD AT THE FAMOUS AUCTION SALE OF THAT LIBRARY IN 1882. IN THE SALE CATALOGUE IT IS THUS DESCRIBED: "RED MOROCCO, LEATHER, JOINTS, GILT EDGES, BY ROGER PAYNE. EXTREMELY RARE. BENZON'S COPY SOLD FOR 5,100 FRANCS."

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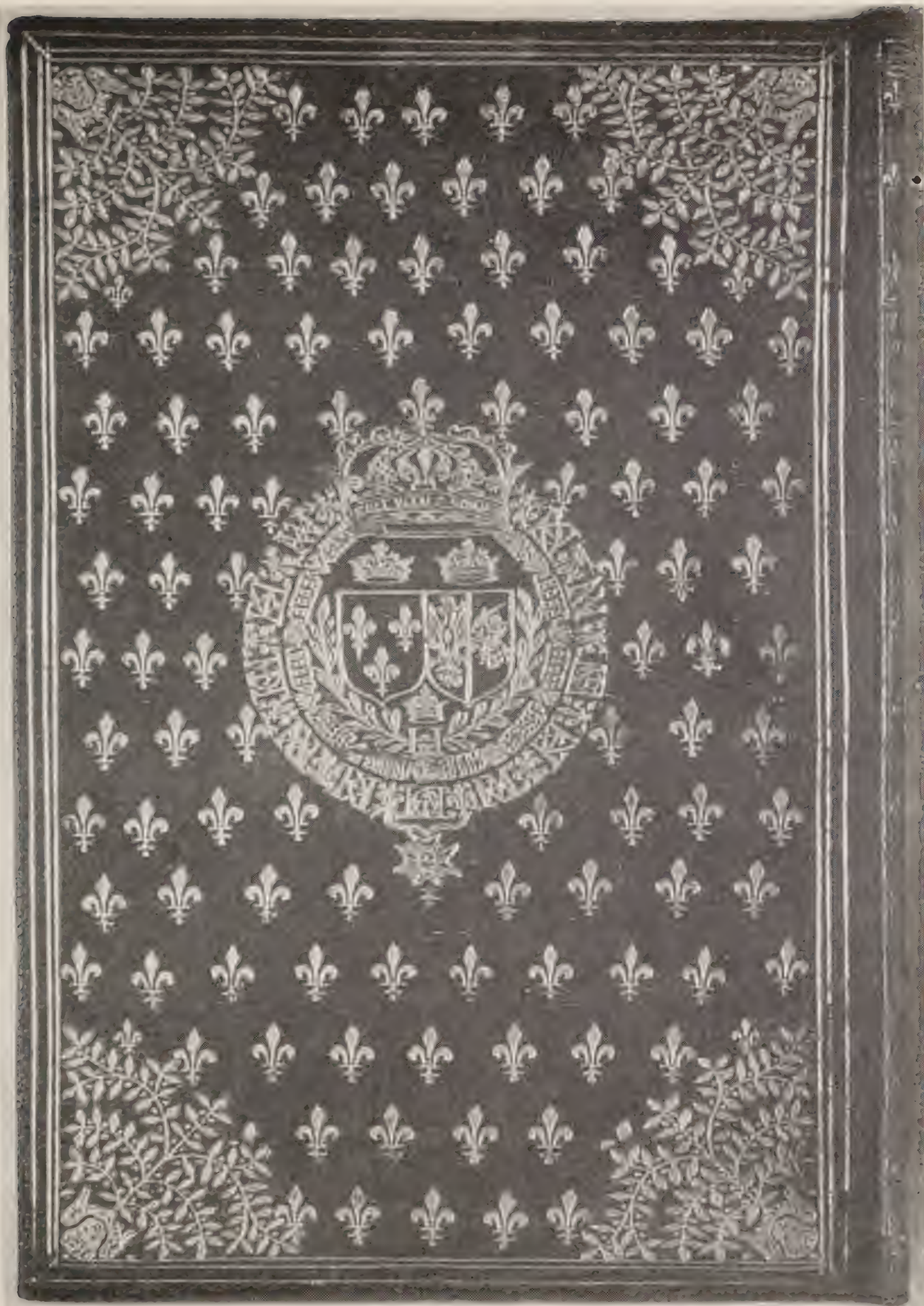
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PLATE XVI.



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(SEE ILLUSTRATION, PLATE No. XXXVI.).

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(SEE ILLUSTRATION, PLATE No. XXXIX.).

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PLATE XIX.



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(De Lesseps, *Journal historique du Voyage dans l'expédition du Comte de la Pérouse*).
See Item No. 240.

PLATE XX.



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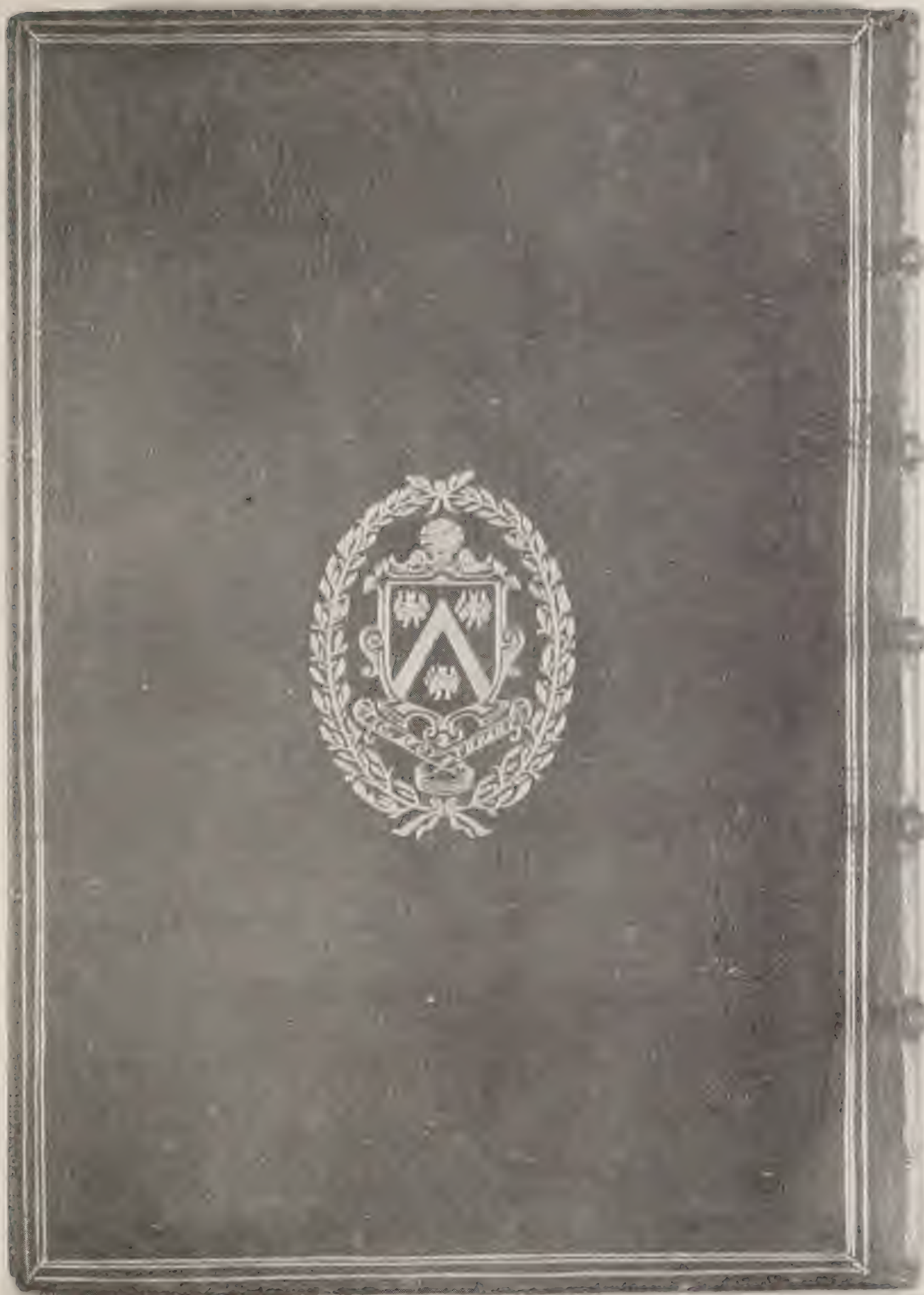
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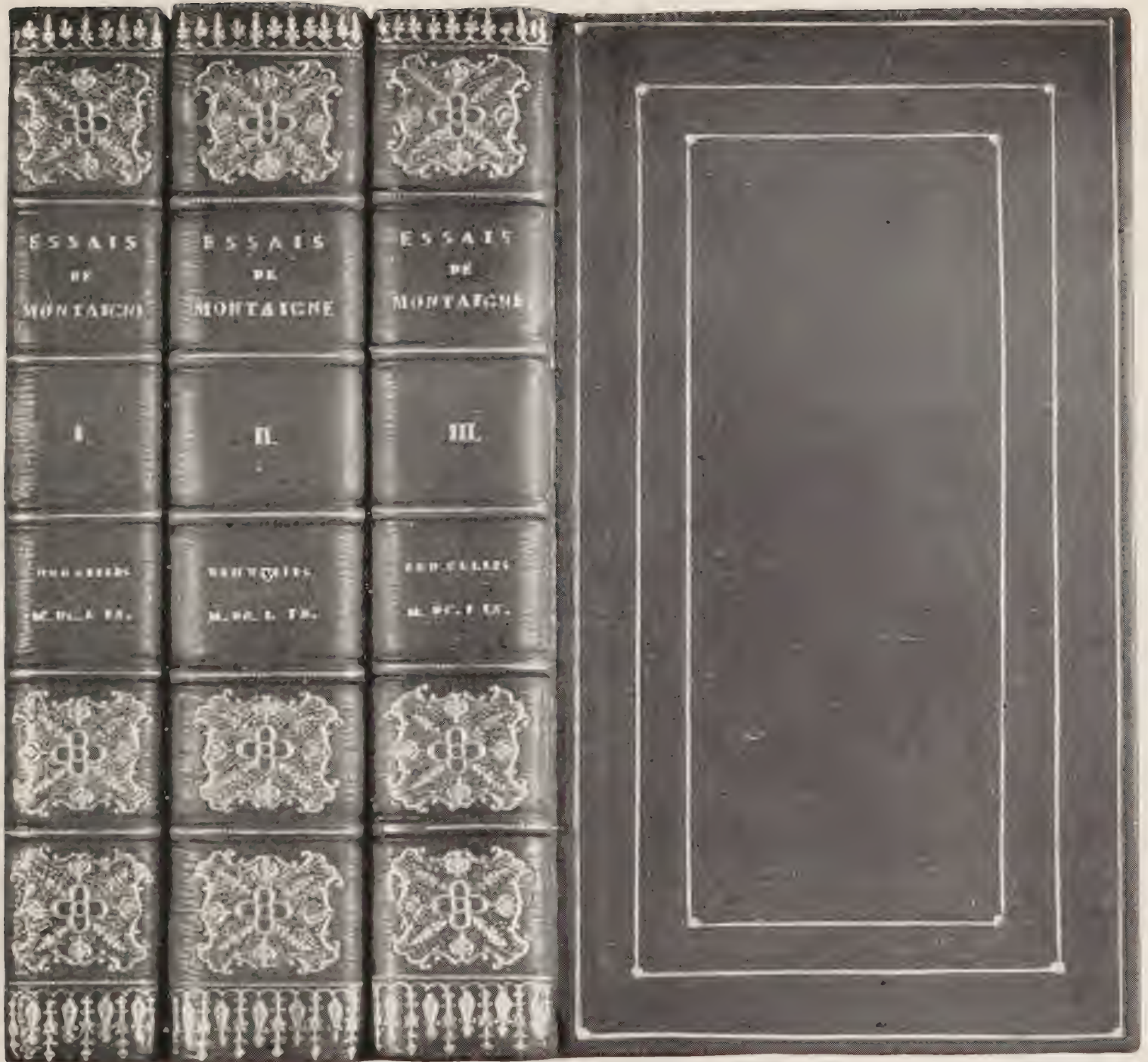
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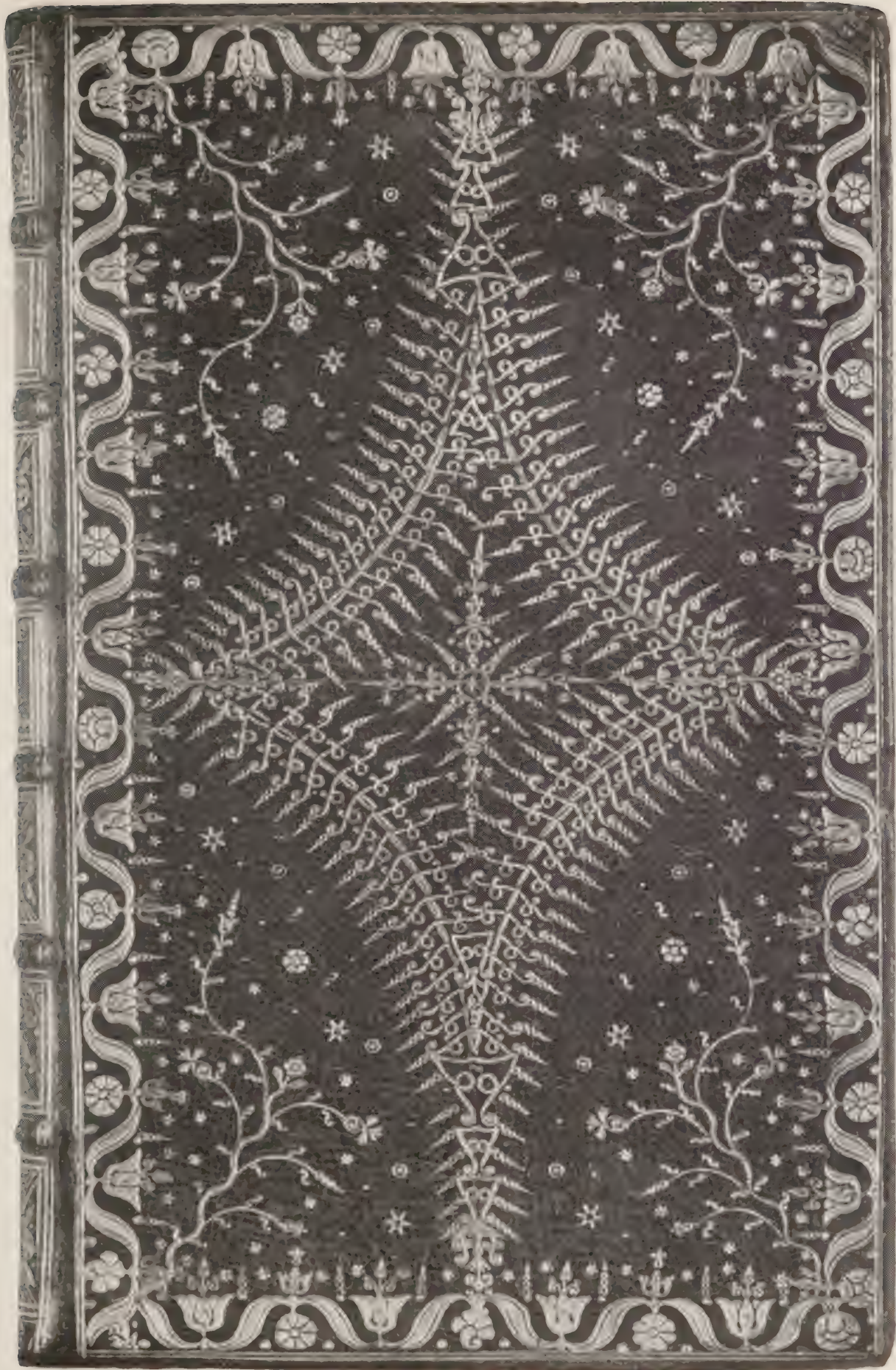
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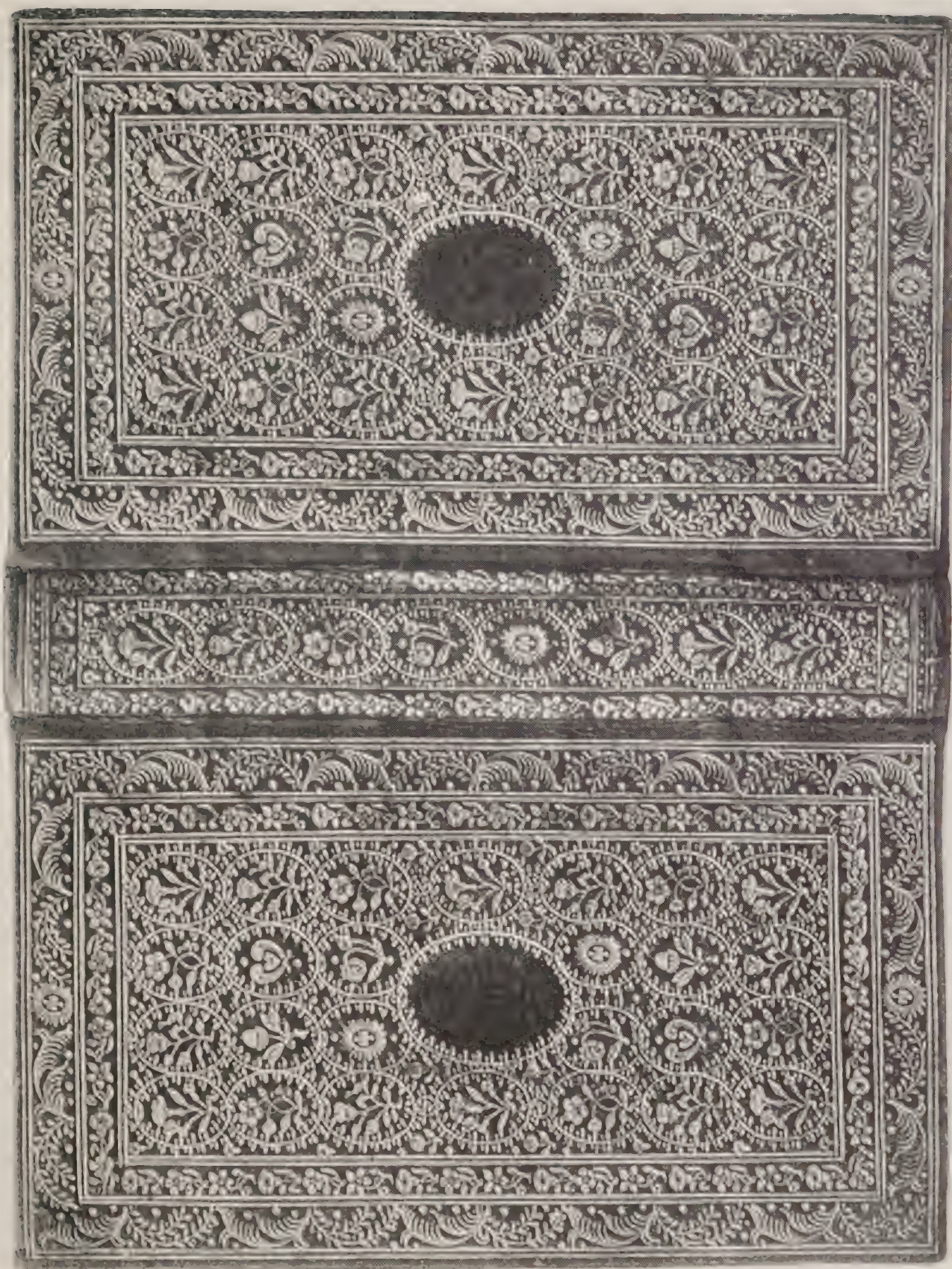
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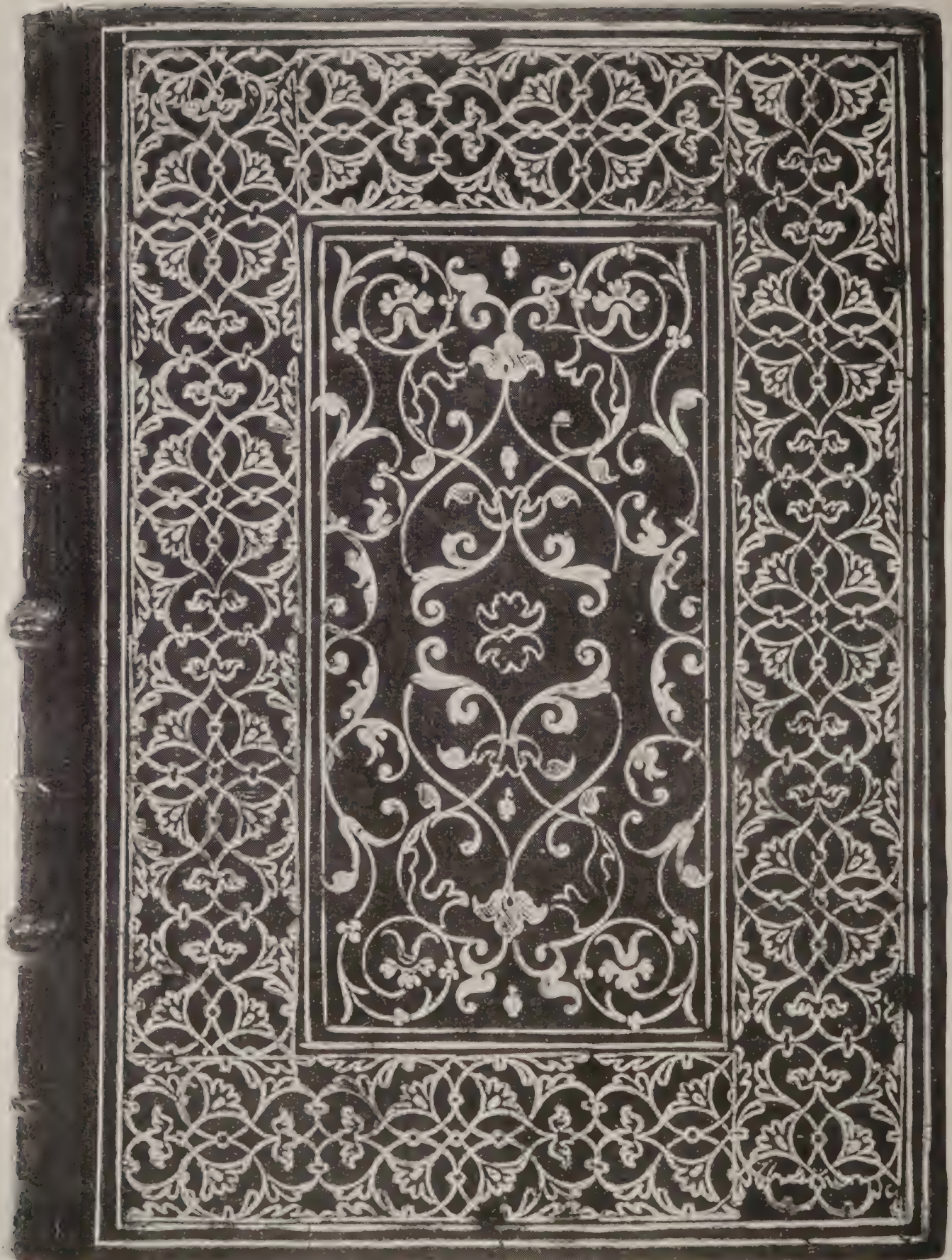
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(SEE ILLUSTRATION, PLATE No. XLIV.).

£85

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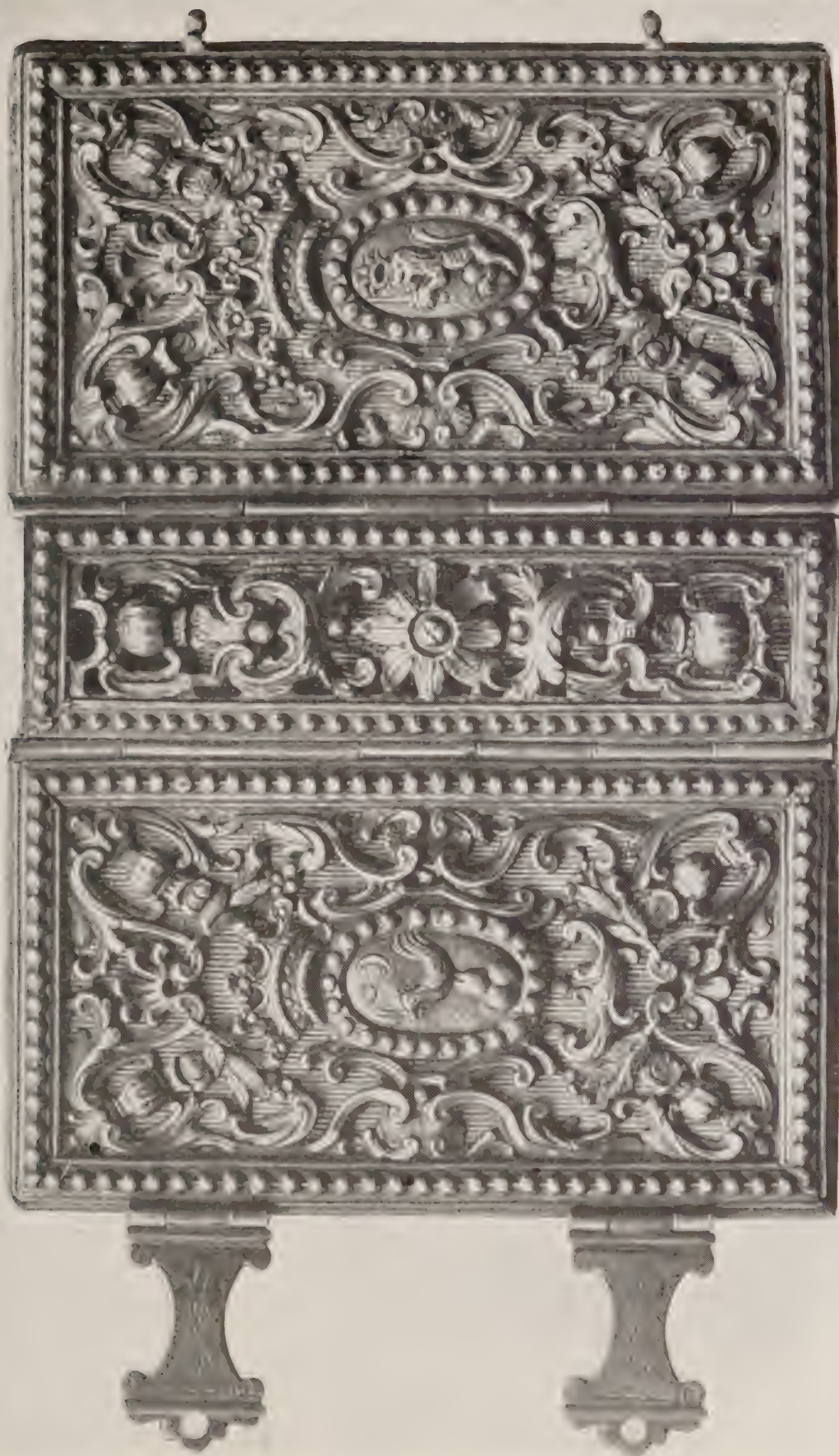
With 7 fine engraved plates, 4 by Eisen and 3 by Wille; 3 vignettes by Eisen and 3 by Wille, and 2 culs-de-lampe by Eisen, engraved by Longueil, and 2 engraved plates of music, and a fine extra plate by Eisen and engraved by De Longueil, inserted as frontispiece.

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DAILY PRAYERS IN HEBREW.
Amsterdam, 1760.
Dutch Gilt Silverwork Binding, XVIIIth Century.
See Item No. 414.

PLATE XLII.



Silverwork Binding. HORAE. 1545.

See Item No. 415B.

French Engraving, XVIIIth and Early XIXth Centuries—continued.834 **FENELON. Les Aventures de Télémaque**, fils d'Ulysse.

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(SEE ILLUSTRATION, PLATE No. XLV.).

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(SEE ILLUSTRATION, PLATE No. XLVI.).

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(SEE ILLUSTRATION, PLATE XLVII.)

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"Une ample comédie à cents actes divers
Et dont la scène est l'univers."

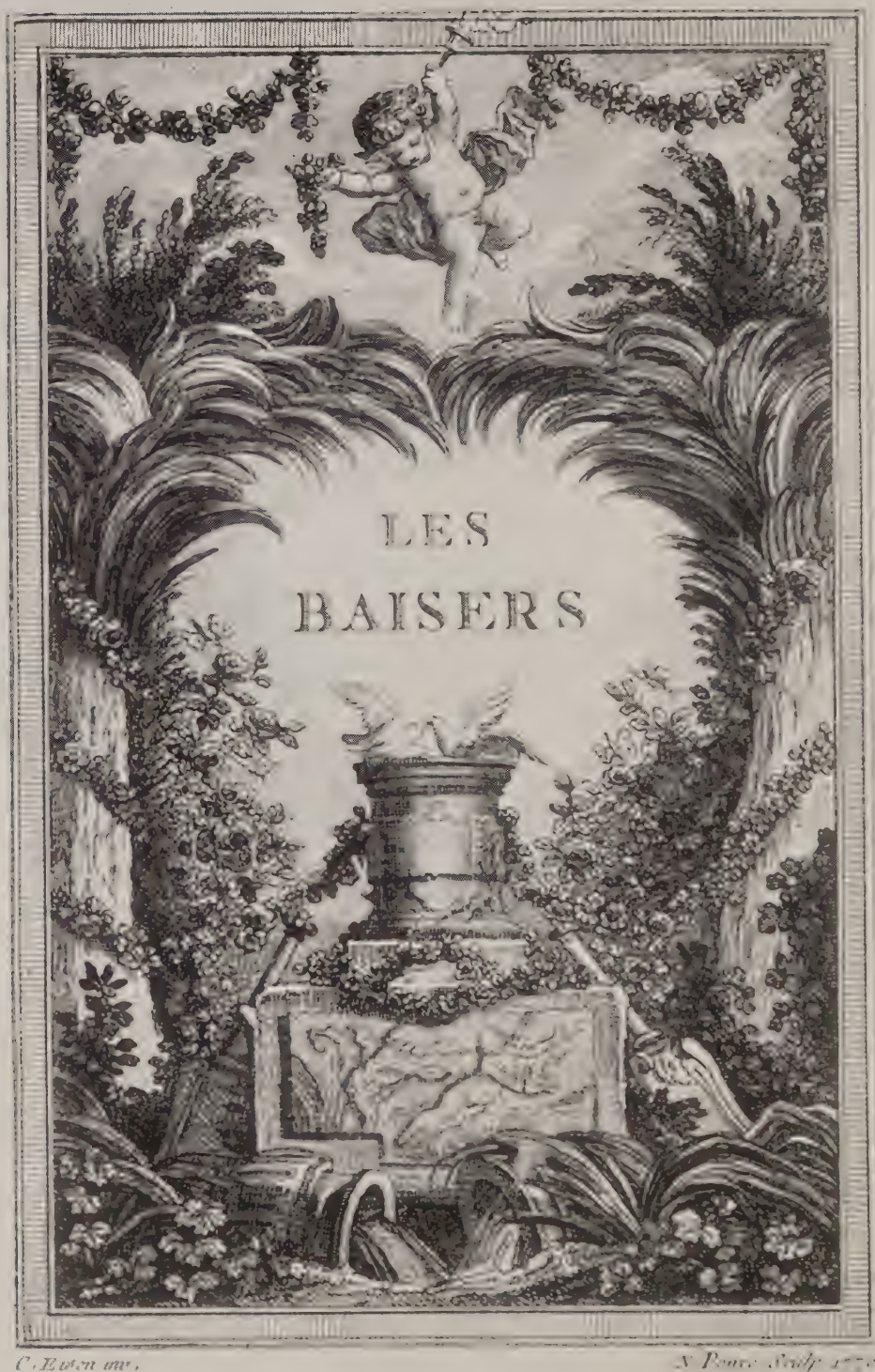
"He had not to invent his subjects; he found them in all the fabulists who had preceded him—Greek, Latin, Oriental, elder French writers—"j'en lis qui sont du Nord et qui sont du Midi"; but he may be said to have recreated the species. From an apologue, tending to an express moral, he converted the fable into a conte, in which narrative, description, observation, satire, dialogue have an independent value, and the moral is little more than an accident. He does not impose new and great ideas on the reader; he does not interpret the deepest passions; he takes life as he sees it, as an entertaining comedy, touched at times with serious thought, with pathos, even with melancholy, but in the main a comedy, which teaches us to smile at the vanities, the follies, the egoisms of mankind, and teaches us at the same time something of tenderness and pity for all that is gentle or weak. His morality is amiable and somewhat epicurean, a morality of indulgence, of moderation, of good sense. His eye for what is characteristic and picturesque in animal life is infallible; but his humanised wild creatures are also a playful, humorous, ironical presentation of mankind, and of the society of his own day, from the grand monarch to the bourgeois or the lackey.

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Persian Lacquered Book-Cover, Persia, XVIIIth Century.
See Item No. 419.

PLATE XLIV.



Frontispiece of DORAT, LES BAISERS. 1770.
See Item No. 831.

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(SEE ILLUSTRATION, PLATE No. XLVIII.).

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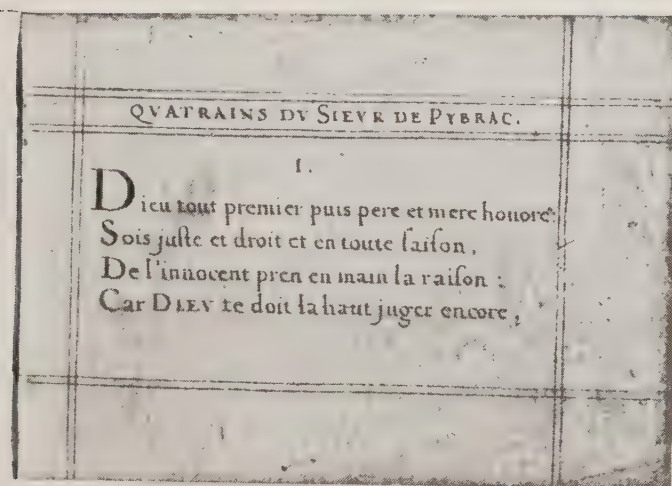
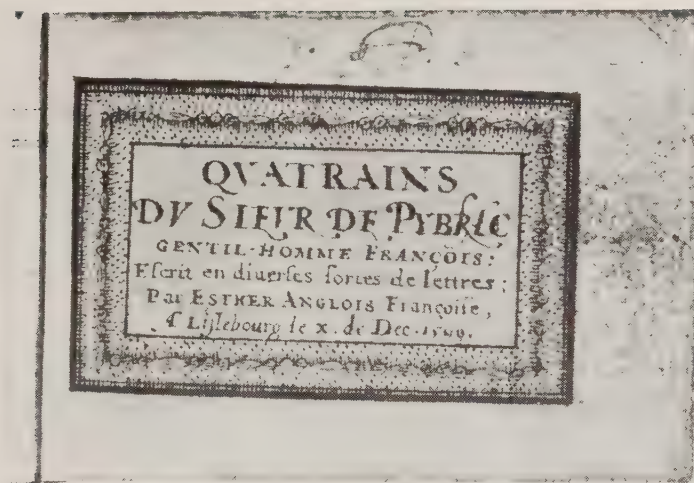
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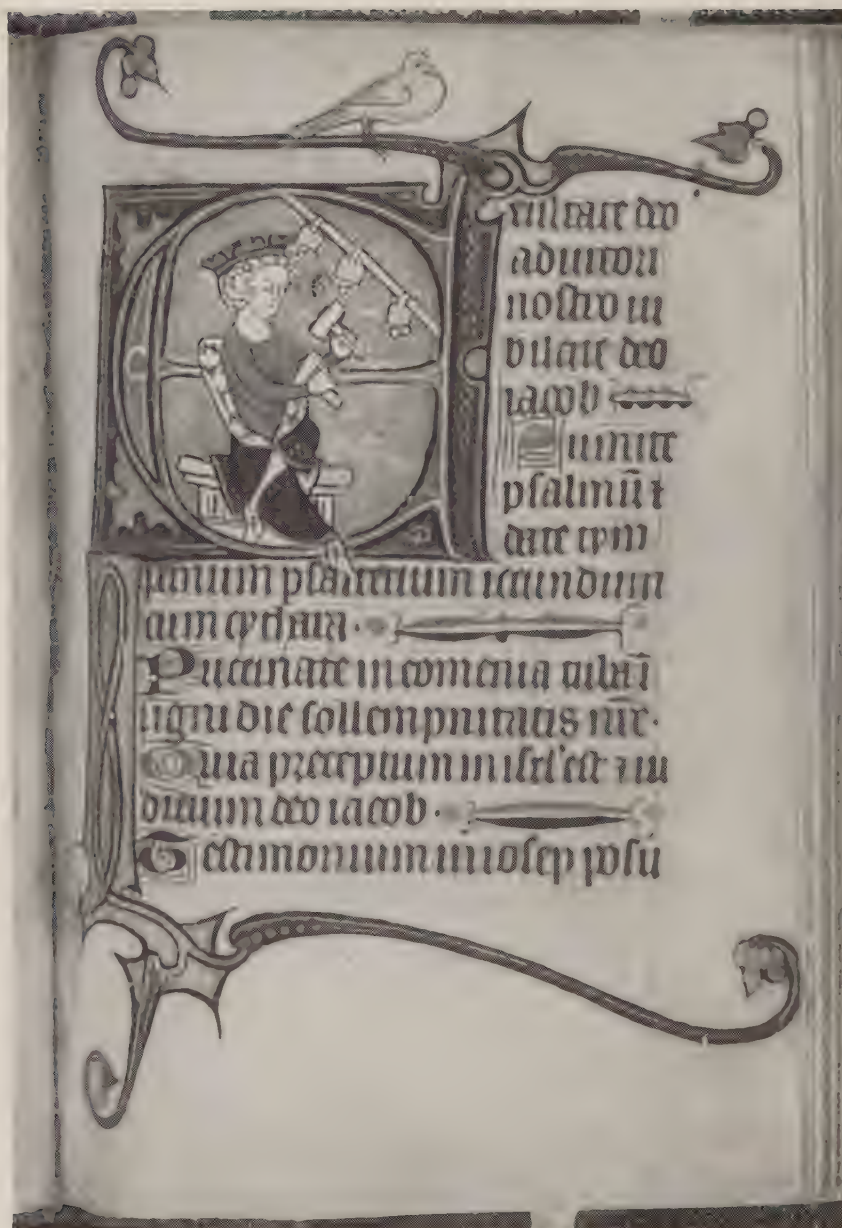
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1120 HORAE.**Horæ Beatæ Mariæ Virginis,** cum Kalendario.“INCIPIUNT HORAE BEATAE MARIAE VIRGINIS SECUNDUM
CONSUECUDINEM ANGLIE ECCLESIE.”

ILLUMINATED MANUSCRIPT WRITTEN BY AN ENGLISH SCRIBE (XVth CENTURY) ON 144 LEAVES OF VELLUM (8 by 5½ INCHES) IN GOTHIC LETTER, 20 LONG LINES TO A PAGE. WITH 24 FINELY PAINTED FULL-PAGE MINIATURES, EACH WITHIN THREE-QUARTER FLOREATE BORDERS FINELY PAINTED IN GOLD AND COLOURS, 24 INITIAL LETTERS PAINTED IN RED, BLUE AND WHITE ON A GOLD GROUND AND EACH PAGE ON WHICH THEY OCCUR DECORATED WITH A THREE-QUARTER BORDER OF FLOWERS, FRUIT AND ARABESQUES ON A BACKGROUND OF SMALL DOTS, 20 SMALLER MINIATURES REPRESENTING ST. MICHAEL, ST. ANDREW, ST. LAURENCE, ST. STEPHEN, ST. NICHOLAS, ADAM AND EVE, THE CRUCIFIXION, THE WOUNDS OF JESUS, ETC., AND 15 OTHER PAGES WITH BORDERS AT TOP AND BOTTOM, A LARGE NUMBER OF SMALL INITIALS IN GOLD, BLUE AND RED.

4to, old calf, line panel tooling on sides, with ornament at corners, gilt panelled back, g. e.

(England. XV. Century.)

(SEE ILLUSTRATIONS, PLATES NOS. LI. and LII.).

£450

The full-page miniatures represent:—

- (1) Jesus adored by two kneeling figures.
- (2) The Trinity.
- (3) St John the Baptist.
- (4) The Murder of Thomas à Becket by two Knights.
- (5) St. George slaying the dragon in front of “The Tower of London.”
- (6) St. Christopher carrying the infant Jesus across a stream.
- (7) St. Anne with the Virgin and Child.
- (8) St. Catherine and her wheel.
- (9) St. Mary Magdalene.
- (10) St. Margaret escaping from the dragon.
- (11) St. Barbara.
- (12) Jesus in Gethsemane.
- (13) The cutting off of Malchus’ ear.
- (14) Jesus before Pilate.
- (15) The scourging of Jesus.
- (16) Jesus carrying the Cross.
- (17) The Crucifixion (with St. Mary and St. John).
- (18) The Descent from the Cross.
- (19) The Entombment.
- (20) The Last Judgment.
- (21) The Resurrection of the dead.
- (22) Angels raising souls to Heaven.
- (23) Jesus in his tomb with the instruments of the Passion
- (24) St. Jerome.



"The Wheel of Fortune." Miniature (equal size) from VALERIUS MAXIMUS.
"Les faits et les dits des Romains et autres gens."
Illuminated Manuscript on vellum in French, translated for the Duc de Berri.
With 9 large Miniatures. France, about A.D. 1415.
See Item No. 1136.



La breffia z fragilité
 de ceste douloureuse
 vie temporelle et la
 confusion de l'homme
 simple et variable
 de fortune. La muta-
 tion aussi de la dou-
 ceur et de la pen-
 sée
 humaine sont les causes pourquoy le monde
 pas fait a ce commencement se prodigue de
 cest liure. Car se pense bien avoir prou-
 ou avoir eu en volente de celle chose si
 qui monte cost z legerement peult avoir
 estre empeschee par diverses des causes
 diffuses. Pourquoy par maniere d'un
 petit prologue. Il me fault faire aucunes
 declarations avant que l'ouvrage de cest
 liure qui est monte fort a bon entendement. Au-
 moins selon ce que il semble a mon petit
 entendement. Premièrement commencer est
 assavoir que en cest liure et aussi que en
 toutes autres liures z autres choses naturelles
 artificielles par un chose d'importance est
 assavoir cause naturelle ou humaine. C'est
 liure est le liure de la vie humaine.

autres gens que Valerius appelle est un liure
 et généralement ditte - vers du monde
 de liure circonscrite. La cause formelle
 est double. car il y a forme de triu-
 et forme de triu-
 ter est le bel et noble stile de la maniere
 de son parler. et la forme du triu-
 est la division du liure en plusieurs liures
 et chapitres. La cause finale de cest liure
 est introduire toutes gens a suivre les
 devoirs et fins de la vie. et aussi pour
 pour avoir l'entendement complet a ce
 propos pour faire le bien z eschiver le
 mal. C'est li liure de la vie humaine
 dont s'agit en ce liure. C'est li liure de la
 vie humaine. La cause efficiente de ce liure fut
 Valerius Maximus. Pourquoy il est assavoir
 que Valerius Maximus fut nez de Rome
 siccome il appert par ses paroles en
 plusieurs liures de son liure. C'est li liure
 philosophie espectralment de philosophie
 morale. Et poce que il vint z appert
 monde de chose d'importance. Il cotray molti
 de beaux et gracieux exemples. Il cotray
 son liure. car il savoit bien que cestoit
 pour fort a faire que toutes les histoires

Opening page (greatly reduced) from VALERIUS MAXIMUS.

"Les faits et les dits des Romains et autres Gens."

Illuminated Manuscript on vellum in French, translated for the Duc de Berri.

With 9 large Miniatures

France, about A.D. 1415.

See Item No. 1136.

Illuminated Manuscripts and Miniatures—*continued*.**1124 HORÆ.**

Horæ Beatæ Mariæ Virginis, secundum usum Romanum (cum Kalendario ad usum Parisiense).

A FINELY EXECUTED MANUSCRIPT ON 139 LEAVES OF VELLUM, BY A FRENCH SCRIBE.

EMBELLISHED WITH AN UNUSUALLY LARGE NUMBER OF CHARMING MINIATURE PAINTINGS IN GOLD AND COLOURS, COMPRISING 12 OF LARGE SIZE, FULL PAGE: 36 SMALLER SQUARE MINIATURES IN THE TEXT, AND 24 IN THE CALENDAR: IN ALL 72, BESIDES HUNDREDS OF SMALL PAINTED INITIALS AND TERMINAL ORNAMENTS, ALSO MANY FLORAL BORDERS; AT COMMENCEMENT IS A LARGE MINIATURE REPRESENTING THE ORIGINAL OWNER OF THE BOOK IN WIDOW'S WEEDS, KNEELING BEFORE A FULL-LENGTH FIGURE OF THE CHRIST, WITH THE INITIALS "I. M." ON A SHIELD AT FOOT.

8vo, *bound in old French dark green morocco, gold lines on sides, full gilt back, and gilt edges.*

(France. XVth Century.)

£220

*** A fine example of a 15th Century Book of Hours. The large miniatures are:—

- | | |
|---------------------------------|---|
| I. St. John writing his Gospel. | VIII. The Flight into Egypt. |
| II. The Annunciation. | IX. Death of the Virgin. |
| III. The Crucifixion. | X. David and Bathsheba. |
| IV. Descent of the Holy Ghost. | XI. Job and his three Friends. |
| V. The Nativity. | XII. The Holy Trinity (a curious representation). |
| VI. Adoration of the Wise Men. | |
| VII. The Circumcision. | |

The Miniatures in the Calendar represent Country Occupations for each month; and the other paintings are of Scenes in the Lives of Jesus and of the Saints.

1125 HORÆ.

Horæ Beatæ Mariæ Virginis cum Kalendario (ad usum Parisiense).

ILLUMINATED MANUSCRIPT ON 151 LEAVES OF VELLUM ($6\frac{1}{2}$ by $4\frac{3}{4}$ INCHES), WRITTEN BY A FRENCH SCRIBE (XVth CENTURY), 16 LONG LINES TO A PAGE, THE CALENDAR (IN RED, BLUE AND GOLD) AND THE JOYS OF OUR LADY IN FRENCH.

WITH 14 FINE MINIATURES, 14 FULL-PAGE BORDERS, 12 WITH IVY-LEAF PATTERNS IN BURNISHED GOLD AND SMALL BLUE FLOWERS, AND 2 WITH SCROLL WORK. WITH SEVERAL HUNDRED SMALL INITIALS, ABOUT 150 OF WHICH HAVE SLIGHT BORDERS ATTACHED.

8vo, *black morocco.*

(France. XVth Century.)

£220

Illuminated Manuscripts and Miniatures—continued.**1126 HORÆ.****Horæ B.V.M. ad usum Romanum, cum Calendario.**

ILLUMINATED MANUSCRIPT ON VELLUM, WRITTEN BY A FRENCH SCRIBE IN LATIN, IN NEAT GOTHIC CHARACTERS, 23 LONG LINES TO A FULL PAGE. (CALENDAR IN FRENCH.)

WITH 17 LARGE MINIATURES AND NUMEROUS BORDERS AND 11 SMALL MINIATURES AND NUMEROUS LARGE AND SMALL ORNAMENTAL INITIAL LETTERS BEAUTIFULLY EXECUTED IN GOLD AND COLOURS.

8vo, *Old English red morocco, large dentelle borders, two-line fillet border on sides, full gilt back, g. e.*

(France. XVth Century.)

£150

*** Exhibited at the Ecclesiastical Art Exhibition. No. 881.

The large miniatures are as follows:—

- | | |
|---------------------------------------|---------------------------------|
| 1. Death the Reaper. | 10. The adoration of the Magi. |
| 2. The Last Judgment. | 11. Circumcision. |
| 3. Jesus enthroned in Paradise. | 12. Flight into Egypt. |
| 4. The devil enthroned in Hell. | 13. Coronation of the Virgin. |
| 5. The Evangelist. | 14. David the Psalmist. |
| 6. The Annunciation. | 15. The Crucifixion. |
| 7. The Visitation. | 16. Pentecost. |
| 8. The birth in the stable. | 17. Job visited by his friends. |
| 9. The Annunciation to the Shepherds. | |

1127 HORÆ.**Horæ Beatæ Mariæ Virginis cum Calendario** (ad usum Parisiense).

ILLUMINATED MANUSCRIPT ON VELLUM (FRENCH XVth CENTURY), 155 LEAVES ($5\frac{1}{2}$ by $3\frac{3}{4}$ INCHES), NEATLY WRITTEN IN GOTHIC CHARACTERS, 15 LONG LINES TO A PAGE, WITH 13 LARGE MINIATURES WITHIN FULL BORDERS OF FLOREATE SCROLLS WITH FLOWERS AND FRUIT INTRODUCED, RICHLY PAINTED IN GOLD AND COLOURS.

WITH 13 SMALL MINIATURES OF THE VIRGIN, THE FOUR EVANGELISTS AND VARIOUS SAINTS, WITH THREE-QUARTER BORDERS IN EACH CASE.

THE CALENDAR IS WRITTEN IN GOLD, BLUE AND RED, SEVERAL HUNDREDS OF INITIAL LETTERS PAINTED IN GOLD, BURNISHED, ON PEN-DECORATED GROUNDS OF BLUE AND RED, TEXTUAL ORNAMENTS OF STRAP-WORK AND SMALL OVALS.

8vo, *old red morocco gilt, scroll and line borders, g. e.*

(France. XVth Century.)

£85

The name "Brunet de Montforan 1687" is written in margin of first page.

Illuminated Manuscripts and Miniatures—*continued*.**1128 HORAE B.V.M. ad usum Romanum.**

WRITTEN FOR THE DIOCESE OF TOULOUSE IN THE SOUTH OF FRANCE.

ILLUMINATED MANUSCRIPT IN LATIN, WRITTEN BY A FRENCH SCRIBE IN NEAT GOTHIC CHARACTERS ON VELLUM, 13 LONG LINES TO A PAGE. EVERY PAGE IS CONTAINED WITHIN A BROAD ILLUMINATED BORDER OF GOLD AND COLOURS IN FLORAL DECORATION. WITH 13 FULL-PAGE ARCHED MINIATURES, EACH OF THEM BEING WITHIN FLORAL BROAD ILLUMINATED BORDERS IN GOLD AND COLOURS.

12mo, brown morocco gilt, a leather clasp.

(Toulouse. XVth Century.)

£31 10s

1129 HORAE BEATAE MARIAE VIRGINIS, secundum usum Romanum.

ILLUMINATED MANUSCRIPT ON VELLUM (FRENCH XVth CENTURY), 145 LEAVES ($7\frac{1}{4}$ INCHES by $5\frac{1}{4}$ INCHES), WRITTEN IN BOLD GOTHIC CHARACTERS, 19 LONG LINES TO A PAGE, CALENDAR IN RED AND BLACK, ILLUSTRATED WITH 25 LARGE MINIATURES, EACH WITHIN FULL BORDERS COMPOSED OF FLOREATED SCROLLS, PEN TENDRILS WITH GILT IVY-LEAF TERMINALS, A FEW LARGE CAPITALS OF FLOREATE DESIGN IN BRILLIANT COLOURS ON BURNISHED GOLD GROUNDS, HUNDREDS OF SMALLER CAPITALS PAINTED IN BURNISHED GOLD ON DIAPERED GROUNDS WITH PEN-FLOURISHED ELONGATIONS, AS WELL AS 16 SMALL MINIATURES.

8vo, modern French binding of red morocco gilt, border composed of vine leaves and grapes, green silk doublures, and end leaves, g. e.

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. LIII.)

£275

1130 HORAE B.V.M. cum Calendario.

BEAUTIFULLY WRITTEN AND ILLUMINATED MANUSCRIPT ON LEAVES OF FINE VELLUM ($4\frac{1}{2}$ by $2\frac{1}{2}$ INCHES), WRITTEN BY A DUTCH SCRIBE IN 1548.

FINELY WRITTEN IN LARGE AND CLEAR GOTHIC CHARACTERS, 17 LONG LINES TO A FULL PAGE.

WITH 6 FULL-PAGE MINIATURES, AND 15 SMALLER MINIATURES, FINELY EXECUTED IN GOLD AND COLOURS, TOGETHER WITH NUMEROUS INITIALS ON BLUE AND RED GROUNDS.

16mo, old yellow morocco, g. e. (In old leather case.)

(Holland. XVI. Century.)

£35

Illuminated Manuscripts and Miniatures—continued.

WITH FIVE MAGNIFICENT FULL-PAGE MINIATURES.

1131 **JEROME** (Saint).**“La Très-Sainte Vie, Mort et Miracles du glorieux Saint Hierome.”**

ILLUMINATED MANUSCRIPT IN FRENCH, MOST BEAUTIFULLY AND LEGIBLY WRITTEN ON 149 LEAVES OF VELLUM.

WITH HUNDREDS OF TINY INITIAL LETTERS BEAUTIFULLY PAINTED IN GOLD AND COLOURS.

WITH FIVE MAGNIFICENT FULL-PAGE MINIATURES ADMIRABLY ILLUMINATED IN GOLD AND COLOURS.

Folio, *brown plush*, g. e. (Paris. About 1520).

(SEE ILLUSTRATIONS, PLATES Nos. LIV. and LV.).

£1,650

This manuscript is similar to MS. français No. 418 now at the Bibliothèque Nationale, Paris, with the same title and subject (“The most holy Life, Death and Miracles of Saint Jerome”) which was executed for Anne of Parma, Duchess of Bourbon. The miniatures of our manuscript resemble, as regards the remarkable borders, the preliminary miniatures of certain MSS. of the Statutes of Saint Michael, dating from the reign of King Francis I. of France, which have been published and described by Comte Paul Durrieu in volume I. of the *Bulletin de la Société Française de reproduction de manuscrits*; one of these manuscripts was sent as a gift in 1527 by King Francis I. of France to Henry VIII. of England.

While it is impossible for us to name the artist who painted the superb miniatures which adorn our manuscript there is no doubt that they are the product of one of the “Illuminators,” who worked at Paris during the reign of Francis I.

LIST OF MINIATURES.

1. The author, in a black habit, wearing over it a purple gown trimmed with gold and lined with white silk, with a black cap on his head, is seated in a magnificently carved wooden armchair, writing with a quill pen on a long sheet of vellum, half folded on a carved wooden writing desk. His study is a magnificent room with seats, book-stands and shelves, and contains gaily-covered books. Through an open window is seen a landscape, with castles, meadows, forests, a church, a river and the blue haze of mountains.
2. Saint Michael, in golden armour under which he wears a blue coat of chain mail, is appearing to “Faith” and “Lady Church” (Dame Eglise); behind each of these is an Attendant with Emblems.
3. The Baptism of Saint Jerome. On the right half of the miniature is his birth chamber; his mother Theodora is reclining on bed, attended by three women. On the left is the baptism, while in the background a woman is drying sheets before a fire.
4. Saint Jerome, on horseback attended by his lion with an array of finely-dressed attendants, is riding in a forest, superintending the building of a church and monastery illustrating Saint Jerome’s Life in the Desert.
5. The death of Saint Jerome in his cell. Lying on a bed of straw and surrounded by six kneeling and praying monks, all dressed in black robes and with shaven crowns, St. Jerome is seen dying, an open book by his side, a lighted candle is nearly burnt out, and his lion bears a resigned and mournful visage; St. Jerome has a long white beard and a handkerchief tied round his head and is awaiting the end, his arms crossed over his bare chest. The painting of the facial expressions of St. Jerome and the praying monks is a masterpiece.



Miniature on Vellum. DAVID AND BATHSHEBA.
Italy, XVth Century.
See Item No. 1143.

PLATE LX.



Initial "D." Magnificently painted Miniature on vellum of the Adoration of Jesus.
(France, about 1450).
See Item No. 1146.

Illuminated Manuscripts and Miniatures—continued.

MANUSCRIPT IN ENGLISH.

1132 LAURENCE (Brother, a Dominican Monk).**The Book of Vices and Virtues in English.**

ILLUMINATED MANUSCRIPT WRITTEN BY AN ENGLISH SCRIBE (XIVth CENTURY) ON 112 LEAVES OF VELLUM ($10\frac{3}{4}$ by $7\frac{1}{4}$ INCHES), IN GOTHIC CHARACTERS, 42 LONG LINES TO A PAGE.

DECORATED WITH 15 LARGE INITIALS WITH ELONGATIONS FORMING BORDERS OF STRAP AND BAR WORK ORNAMENTED WITH FLORAL DESIGNS, PAINTED IN BRILLIANT COLOURS AND ILLUMINATED, NUMEROUS SMALLER CAPITALS IN BURNISHED GOLD ON COLOURED GROUNDS.

Folio, *original oak boards covered with stamped calf (rebacked).*

(England. XIVth Century.)

£210

Manuscripts (in English) of this work which was first composed in French in the year 1279 are uncommon.

The work was written by Frère Lorens, the Confessor of Philippe III. ("the Bold") of France, in 1279. It is an exposition of the Christian Doctrine, containing explanations and commentaries on the Ten Commandments, the Seven Deadly Sins, The Twelve Articles of Christian Belief, etc. It enjoyed a wide popularity in the 14th and 15th centuries, being translated into Dutch and English, editions being printed by Caxton, Wynkyn de Worde and Pynson.

1133 PSALTERIUM cum orationibus, litanis sanctorum, etc.

MS. WRITTEN BY A FRENCH SCRIBE ON 288 LEAVES OF VELLUM, IN LATIN, WITH NUMEROUS INITIAL LETTERS PAINTED IN BLUE AND RED, AND OTHER ORNAMENTATIONS.

TOGETHER WITH 8 MINIATURES, CONSISTING OF INITIAL LETTERS ELONGATED AND ADORNED WITH GROTESQUES, DOGS, BIRDS, LIONS, FOOLS, RABBITS, MONKEYS, SINGING BIRDS, TOUCANS, AND OTHER WEIRD CREATURES OF THE MEDIAEVAL ARTIST'S IMAGINATION.

THE MINIATURES ATTAIN A VERY HIGH LEVEL OF XIIIth CENTURY FRENCH ART.

12mo, *calf antique.* (France. XIIIth Century).

(SEE ILLUSTRATION, PLATE No. LVI.).

£250

The Miniatures consist of:—

- (1) Three Clerics singing before the lectern.
- (2) The revelation from Heaven.
- (3) King David praying.
- (4) Temptation by Satan.
- (5) The fool says in his folly "There is no God."
- (6) Save me, oh, Lord!
- (7) King David arrayed in a blue cloak playing the bells, and carrier pigeon above, illustrative of the verse: "Exult in the Lord Who is our help, give glory to the God of Jacob."
- (8) The Lord said to My Lord, "Sit on my right hand."

* * * These Miniatures are all on burnished gold backgrounds.

Illuminated Manuscripts and Miniatures—continued.**A DAINTY PSALTER.****1134 PSALTERIUM CUM CALENDARIO.**

LATIN MANUSCRIPT OF THE PSALTER WRITTEN MOST BEAUTIFULLY ON 136 LEAVES OF THE FINEST VELLUM, BY A FRENCH SCRIBE (FRANCE XIVth CENTURY), 23 LONG LINES TO A FULL PAGE, WITH A LARGE NUMBER OF INITIALS ILLUMINATED IN GOLD AND COLOURS AND HUNDREDS OF SMALL INITIAL LETTERS IN RED AND BLUE ALTERNATELY.

WITH TEN HISTORIATED INITIALS CONTAINING MINIA-
TURES ILLUMINATED IN GOLD AND COLOURS.

12mo, brown levant morocco, two-line fillet border on sides, panel back, g. e., stamped ornaments on sides, with leather thongs, by Douglas Cockerell. In beautifully executed casket of leather lined with green plush, with bevelled glass cover, with lock-up top and key. By Sangorski and Sutcliffe.

(France. XIVth Century.)

£75

1135 PSALTER. Psalterium Cum Kalendario, of Bruges Use.

MANUSCRIPT PSALTER ON 136 LEAVES OF VELLUM, WRITTEN IN LATIN IN A GOTHIC HAND, BY A FLEMISH SCRIBE.

ORNAMENTED WITH 150 LARGE INITIAL LETTERS, AND BORDERS ILLUMINATED IN GOLD AND COLOURS, AND THOUSANDS OF CAPITALS IN GOLD.

With ten remarkable pen-drawings by a Flemish artist, tinted and heightened with gold, on coloured backgrounds, illustrating the calendar, each of them being a full-length figure occupied in husbandry, etc.

Royal 8vo, brown morocco, stamped, g. e.

(Bruges. Early XIIIth Century.)

£45

Wanting the calendar for May and June, first leaf of Psalter, end of the Athanasian Creed, and a few other leaves.

Illuminated Manuscripts and Miniatures—*continued*.**1136 VALERIUS MAXIMUS.****Les Faits et les Dits des Romains et des autres Gens.**

ILLUMINATED MANUSCRIPT IN FRENCH, MOST BEAUTIFULLY AND LEGIBLY WRITTEN BY A FRENCH SCRIBE ON ABOUT 500 LEAVES OF VELLUM, IN LETTRES BATARDES.

WITH NINE BORDERS AND MANY HUNDREDS OF LARGE AND SMALL INITIAL LETTERS BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS.

ALSO NINE VERY LARGE MINIATURES BEAUTIFULLY DESIGNED AND EXQUISITELY ILLUMINATED IN GOLD, SILVER AND COLOURS.

Folio, *vellum*, *g. e.*

(France. About 1415.)

(SEE ILLUSTRATIONS, PLATES Nos. LVII. and LVIII.). **£2,000**

The colophon at the end of our manuscript reads as follows: "L'Excusation du Translateur. Par l'aide divine, sans laquelle nulle chose n'est droitement commencée ne profitablement continuée ne menée à fin, est la translation de Valère le grant terminée; Laquelle commença très Reverend Maistre Simon de Hesdin, maistre en théologie, Religieux des Hospitaliers de Saint Jehan de Jherusalem, qui pour-suiui jusques au Vlle livre ou chapitre des Stratagèmes et la laissa. Des là en avant jusques à la fin du livre, Je Nicolas de Gonesse maistre ès Arts et en Théologie, ay poursuiui la dite translation au moins mal que j'ay peu, du commandement et ordonnance de très excelent et puissant prince Monseigneur le duc de Berry et d'Auvergne, Conte de Poitou et de Boulogne. A la Requête de Jacquemin Courau son trésorier. Et ne doubte ne que mon stile de translater n'est ne si bel ne si parfait comme est celui de devant. Mais je prie à ceulx qui le liront qu'ils le me pardonnent, car je ne suis nie si expert ès histories comme il estoit. Et fut finie l'an mil CCC et ung la veille de Monseigneur Saint Michiel Archangle.

"Et sic est finis hujus historie
videlicet Valeriani Maximiniani."

"It appears therefore that the greater part of the translation, so far as Book VII., chapter IV. was by Simon de Hesdin, a chaplain of the Order of St. John of Jerusalem. His name was presumably derived, like that of the Duke of Berry's famous illuminator Jacquemart de Hesdin, from the town of Hesdin, in Artois." The date at which he entered on his task is supplied by a note which occurs in our Manuscript at the end of Book I., stating that it was completed in 1375, and there is a similar note to Book II. with the more exact date, 2nd of May, 1377.

"As a rule the Manuscripts have no note, nor even a recognizable break in the text, at the point where Simon de Hesdin's share in the work came to an end. The Paris manuscript (fonds français 282 in the Bibliothèque Nationale, which was probably the earliest copy made of the complete work) is an exception," and our manuscript, the colophon of which is word for word identical with the Paris manuscript colophon, is also an exception, for it contains the following note in red ink:—"Cy après commence la nouvele translacion dudit Valerius Maximus. Laquele

(Continued over)

Illuminated Manuscripts and Miniatures—continued.**Valerius Maximus—continued.**

contient troiz livres si comme j'ay dit cy devant lesquels ont esté translâtées parfaits et accomplis par Maistre Nicole de Gonesse Maistre ès arts et en Théologie. Et par ainsi est le livre dudit Valerius tout entier et parfait."

"No reason being assigned for the sudden interruption, one can only conjecture that it was caused either by Simon de Hesdin's own death, the date of which is unknown, or by that of his patron Charles V., which occurred in 1380. In any case, the translation seems to have been suspended for no less than 20 years before it was at length resumed by Nicholas de Gonesse. No more is known of him than of his predecessor, but as the work was begun for Charles V., who founded the famous library of the Louvre and encouraged so many other translations from Latin into French, it was fittingly brought to an end for his son John, Duke of Berry, who was an equally ardent collector and patron. But it is a question whether the credit for its completion belonged so much to him as to his treasurer, Jacquemin or Jacques Courau, at whose request, as well as by the Duke's command, Nicholas de Gonesse records that he set about the work. Courau's part seems to be explained by an entry in the catalogue of the Duke's Library referring to the same Paris manuscript 282. It is there described as 'Un grant livre de Valerius Maximus histoire et escript de lettre de court . . . lequel Sire Jaques Courau lui envia à extraines le premier jour de Janvier l'an mil CCCC et 1."

"As the year legally began on the 25th of March, this date is equivalent to the 1st of January, 1402, just three months after Nicholas de Gonesse wrote his colophon, on Michaelmas Eve, 1401. There is little doubt therefore that the work was really done at the instance and cost of Courau, and that the Duke merely accepted the volume as a New Year's gift when finished."

In making his translation, Simon de Hesdin, was not content with merely rendering the Latin into French. Both translators added a continuous glossary so that "the text is overwhelmed by the commentary, the two being so intermixed that in spite of the continual repetition of the rubrics 'Acteur' and 'Translateur' it is often difficult to distinguish them apart." Nor was our zealous translator content with this. As he naively reminds his readers, not only was the original work not exhaustive when it was first issued, but much had happened worthy of record during the 1300 years that had since elapsed and accordingly besides the copious illustrative matter embodied in the running commentary, he thought proper to supplement the author's examples with numerous "Addicions du Translateur."

The nine large miniatures prefixed to the nine books are as follows:—

Book I. Of Religion. Miniature in two compartments.

1. Valerius Maximus, kneeling, presents his book to the Emperor Tiberius, seated in the midst of his court (probably portraits from the Court of the Duke de Berry).
2. A Royal leader, in full armour bearing a crown on his head and followed by a group of men in armour, approaches a cleric dressed in ermine and purple who is shown reading a book on a book-stand. Two more books are lying close by. (The men are probably the Duke de Berry and his friends).

Book II. Of Ancient Institutions.

- A King being carried in triumph on a litter borne by four white horses, two in front and two behind, while heralds on either side blow long trumpets. In the background a charming landscape.

Illuminated Manuscripts and Miniatures—*continued.***Valerius Maximus**—*continued.*

Book III. Of Natural Disposition.

A King in council with five advisers, on the left a peasant is seen bringing offerings of the newly gathered harvest to a Statue.

Book IV. Of Moderation.

A King surrounded by four advisers receives the submission of seven men in armour who offer him the hilts of their swords.

Book V. Of Humanity and Clemency.

A King banqueting, four men play various musical instruments on his left, a charming landscape at back.

Book VI. Of Chastity.

Lucretia (in full Court dress) stabs herself in presence of Collatinus her husband, Lucretius her father, Brutus and Publius Valerius, all well dressed, whose costumes are richly trimmed with fur.

Book VII. Of Happiness.

Fortune and her Wheel, in the midst of a delightful landscape.

Book VIII. Of Judgments.

The Romans and Albans, when arrayed for battle, agree to abide by the result of a combat between the three Horatii and the three Curiatii.

Book IX. Of Luxury.

A King is seated on his couch, beneath a tent with a lady in rich attire. In midst of an interesting landscape.

This work was highly esteemed in the Middle Ages, but except among professed scholars, few probably in these days know more about it than its author's name, and a summary account of its nature and contents may therefore not be unwelcome. "Although very little is known of its author, there is no doubt that the Cæsar whom he addressed in his fulsome dedication was the Emperor Tiberius, and his main object was perhaps to provide a collection of apposite historical illustrations for use in the schools of rhetoric which sprang up in such rank luxuriance in the early days of the Empire. Whether this was so or not, the work consists of a multitude of more or less edifying anecdotes, extracted from Livy, Cicero, Sallust, and a few other less familiar writers, and loosely strung together under subjects, those in which the characters are Romans being kept distinct from others relating to foreigners, which are relegated to the end of each section. There is no need to enter into details of the ninety-one chapters, under separate headings, which make up the nine books. Briefly, the first book deals with religious rites and ceremonies, the second with civil and military institutions, the third to the sixth with virtues and moral qualities. The contents of the remaining three books are much less homogeneous; but it is enough to say that, among a medley of other subjects, happiness is illustrated in the seventh book, public and private judgment in the eighth, luxury, avarice, and sundry other vices in the ninth. In spite of an affected and too rhetorical style, a collection of stories of the kind could not fail to include abundant matter of interest."

We have adapted many of the foregoing remarks from Dr. Warner's Monograph on the Valerius Maximus Manuscript of Mr. Yates Thompson.

SEPARATE MINIATURES (EUROPEAN).**1137 THE ADORATION OF THE MAGI.**

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£21

1138 THE ANGEL GABRIEL GREETING THE VIRGIN.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£21

1139 THE ANNUNCIATION.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING 6½ by 4½ INCHES.)

(Paris. About 1450.)

£5 5s

1140 THE ARREST OF JESUS.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING 6½ by 4½ INCHES.)

(Paris. About 1450.)

£5 5s

1141 THE CORONATION OF THE VIRGIN.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING 6½ by 4½ INCHES.)

(Paris. About 1450.)

£5 5s

Separate European Miniatures—*continued*.**1142 THE CRUCIFIXION.**

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£21

1143 DAVID AND BATHSHEBA.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

(SEE ILLUSTRATION, PLATE No. LIX.).

£31 10s

1144 DIVES AND LAZARUS.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£27 10s

1145 THE FLIGHT INTO EGYPT.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£21

1146 INITIAL LETTER D.

MAGNIFICENT MINIATURE, ARTISTICALLY PAINTED ON VELLUM, BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS OF THE ADORATION OF JESUS IN THE MANGER, BY THE VIRGIN, JOSEPH AND TWO ANGELS.

THE BACKGROUND IS COMPOSED OF AN ARTISTIC LANDSCAPE, IN WHICH BLUE AND GREEN ARE PREDOMINATING. AS A BACKGROUND TO THE WHOLE IS BURNISHED GOLD.

(THE MINIATURE MEASURES $6\frac{1}{2}$ by $7\frac{3}{4}$ INCHES.)

FROM AN ANTIPHONAL. (France. About 1450.)

(SEE ILLUSTRATION, PLATE No. LX.).

£85

Separate European Miniatures—continued.**1147 LETTER N.**

CHARMINGLY PAINTED DECORATIVE MINIATURE ON VELLUM, JESUS APPEARING TO THE APOSTLES AFTER THE CRUCIFIXION. THE WHOLE ON A BACKGROUND OF BURNISHED GOLD WITHIN THE LETTER N.

(MEASURING 5 by 5 INCHES.)

(Holland. About 1450.)

£12 12s

1148 INITIAL O.

JESUS APPEARING TO AN OLD MAN. HE IS SUPPORTED BY TWO ANGELS, DRESSED IN GREEN AND PINK. THE ANGELS HAVE FACES THE COLOUR OF TERRA-COTTA. THE MINIATURE, BEAUTIFULLY PAINTED ON VELLUM, HAS A DARK BLUE BACKGROUND WITHIN INITIAL O. THE WHOLE ON A BACKGROUND OF BURNISHED GOLD.

(MEASURING $3\frac{1}{4}$ by $3\frac{1}{4}$ INCHES.)

(Italy. XVth Century.)

£10 10s

1149 INITIAL T.

ABRAHAM ON MOUNT MORIAH, ABOUT TO SACRIFICE HIS SON. HIS SWORD IS BEING STAYED BY THE ANGEL, WHO POINTS TO THE RAM CAUGHT IN THE THICKET.

DELIGHTFULLY PAINTED XIVth CENTURY MINIATURE, IN GOLD AND COLOURS, WITH DIAPERED BACKGROUND.

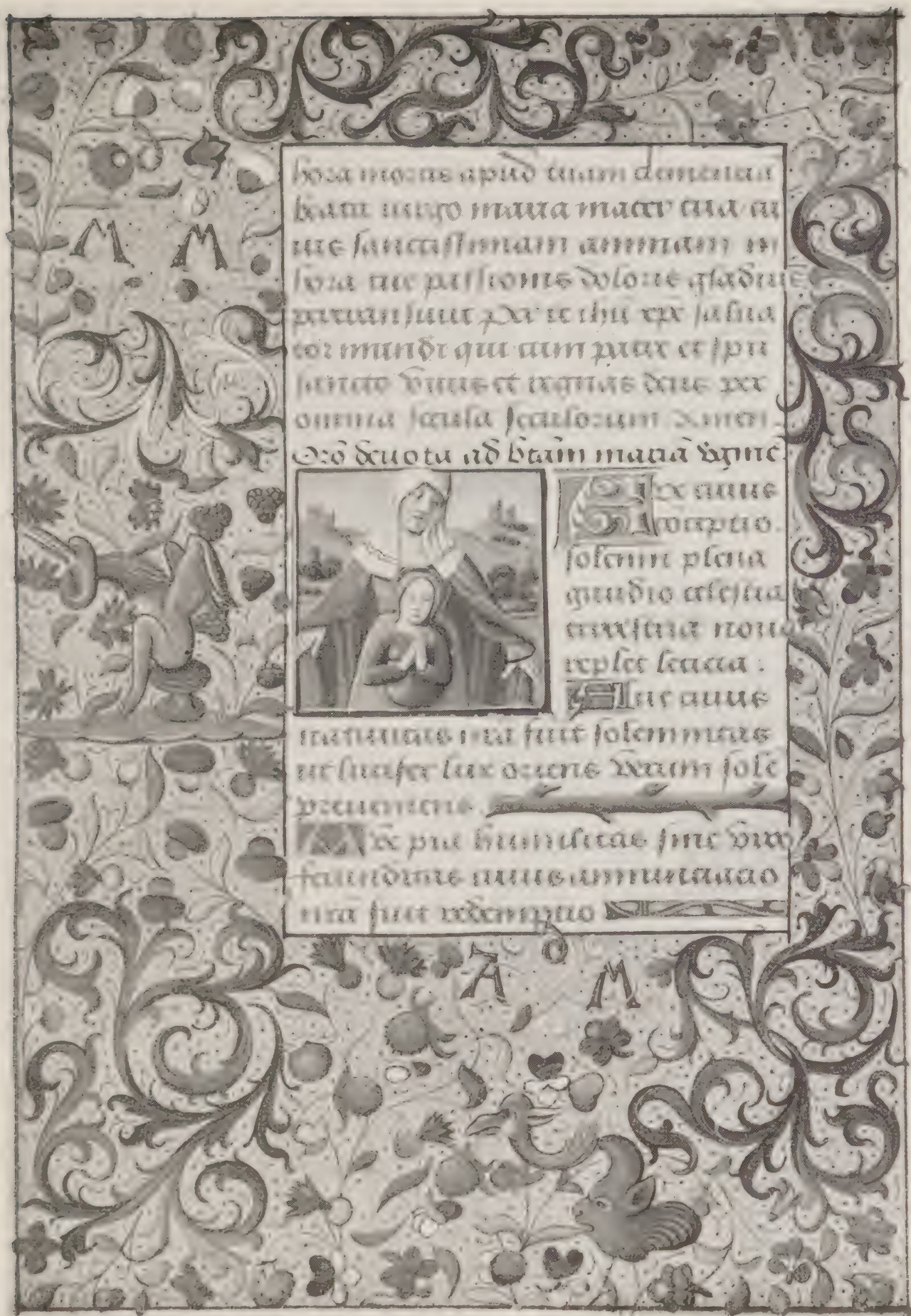
THE MINIATURE MEASURES 3 by 3 INCHES, AND IS ON A MAGNIFICENTLY WRITTEN MANUSCRIPT LEAF ON VELLUM.

THE WHOLE OF THE LEAF IS SURROUNDED BY A VERY LARGE AND FINE FLOREATED BORDER, CONTAINING GROTESQUES, QUAIN HEADS AND BIRDS, ETC.

(MEASURING 16 by 11 INCHES.)

(France. About 1330.)

£21



Magnificent Border illuminated on vellum.
 (Rouen, about 1510).
 See Item No. 1159.



‘Oriental Miniature from
‘Skinner’s History of the Origin, etc., of the Different Castes of India (c. 1830).
See Item No. 1170

Separate European Miniatures—continued.**1150 JESUS IN THE GARDEN OF GETHSEMANE.**

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£21

1151 JOB AND HIS COMFORTERS.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£27 10s

1152 MANIFESTATION TO THE SHEPHERDS.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£22 10s

1153 THE NATIVITY.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£21

1154 THE OFFICE FOR THE DEAD.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING 6½ by 4½ INCHES.)

(Paris. About 1450.)

£5 5s

Separate European Miniatures—continued.**1155 THE OUTPOURING OF THE HOLY GHOST AT PENTECOST.**

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£21

SUPERB FRENCH FIFTEENTH CENTURY ILLUMINATION.

1156 SAINT MAURICE, KING OF NAVARRE.

MAGNIFICENT PORTRAIT OF SAINT MAURICE, KING OF NAVARRE, FULLY DRESSED IN GOLDEN ARMOUR, WITH A BLUE STANDARD IN RIGHT HAND, BEARING THE GOLDEN LILIES OF NAVARRE AND SUPPORTING IN HIS LEFT A BLUE SHIELD, WITH THE SAME GOLDEN LILIES. HE IS BEARDED, WEARS A LAUREL WREATH AS A HALO, AND A MAGNIFICENT CLOAK OF ERMINE AND CRIMSON, LINED WITH GREEN, WHICH FALLS BACK FROM HIS SHOULDERS. HE IS STANDING IN THE MIDST OF A WOOD, IN WHICH WILD RABBITS ARE SPORTING.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS, BY A FRENCH ARTIST OF THE MIDDLE OF THE FIFTEENTH CENTURY.

THE MINIATURE MEASURES $6\frac{1}{4}$ by $6\frac{1}{2}$ INCHES.

(France. About 1450.)

(SEE ILLUSTRATION, FRONTISPIECE.)

£85

1157 PRESENTATION IN THE TEMPLE.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£21

1158 THE VISITATION.

MAGNIFICENT MINIATURE ON VELLUM, BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY, WITHIN FLORENTINE FRAMEWORK OF GOLD.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

£25

Separate European Miniatures—*continued*.

- 1159 **MAGNIFICENT BROAD BORDER** BEAUTIFULLY ILLUMINATED ON VELLUM, CONTAINING FLOWERS, AND LEAVES, ETC., IN GOLD AND COLOURS, TOGETHER WITH A MINIATURE OF THE VIRGIN MARY.

A WHOLE LEAF FROM AN EARLY SIXTEENTH CENTURY NORMAN BOOK OF HOURS, PROBABLY EXECUTED AT ROUEN.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Rouen. About 1510.)

(SEE ILLUSTRATION, PLATE No. LXI.).

£15 15s

- 1160 **MAGNIFICENT BROAD BORDER** BEAUTIFULLY ILLUMINATED ON VELLUM, CONTAINING FLOWERS AND LEAVES IN GOLD AND COLOURS, TOGETHER WITH A MINIATURE, HANDSOMELY ILLUMINATED IN GOLD AND COLOURS, OF JESUS HOLDING THE ORB OF POWER.

A WHOLE LEAF FROM AN EARLY SIXTEENTH CENTURY NORMAN BOOK OF HOURS, PROBABLY EXECUTED AT ROUEN.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Rouen. About 1510.)

£10 10s

- 1161 **MAGNIFICENT BROAD BORDER** BEAUTIFULLY ILLUMINATED ON VELLUM, CONTAINING FLOWERS AND LEAVES IN GOLD AND COLOURS, TOGETHER WITH A FINE MINIATURE, IN GOLD AND COLOURS, OF ST. BENEDICT.

A WHOLE LEAF FROM AN EARLY SIXTEENTH CENTURY NORMAN BOOK OF HOURS, PROBABLY EXECUTED AT ROUEN.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Rouen. About 1510.)

£10 10s

- 1162 **MAGNIFICENT BROAD BORDER** BEAUTIFULLY ILLUMINATED ON VELLUM, CONTAINING FLOWERS AND LEAVES IN GOLD AND COLOURS.

A WHOLE LEAF FROM AN EARLY SIXTEENTH CENTURY NORMAN BOOK OF HOURS, PROBABLY EXECUTED AT ROUEN.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Rouen. About 1510.)

£5 5s

- 1163 **FULL-PAGE BORDER** OF ARABESQUE DESIGNS, SUGGESTIVE OF WROUGHT METAL WORK. BEAUTIFULLY ILLUMINATED ON VELLUM IN SHADED GOLD, BY AN ITALIAN ARTIST.

(MEASURING 6 by 3 INCHES.)

(Italy. XVth Century.)

10s 6d

ORIENTAL MANUSCRIPTS.

ARABIC.

- 1164 **KORAN.** MANUSCRIPT OF PORTION OF THE KORAN IN CUFIC CHARACTERS, SOME LINES WRITTEN IN GOLD, WITH GOLD SURA EDGINGS AND PUNCTUATION-MARKS IN BLUE, GREEN, AND RED, ON 88 LEAVES OF VELLUM, 11 LONG LINES TO A FULL PAGE.

Small 4to, *Oriental binding of red calf, with flap.*

(Africa. Xth Century.)

£50

- 1165 **TWO FRAGMENTS OF THE KORAN** WRITTEN IN MINUTE KUFIC CHARACTERS IN ARABIC, ON VELLUM, WRITTEN IN THE XIIth CENTURY OR EARLIER.

(MEASURING $2\frac{3}{4}$ by $1\frac{1}{2}$ INCHES.)

THE TWO FRAGMENTS ARE SET IN MODERN ILLUMINATED BORDERS AND FRAME. THE MANUSCRIPT CONTAINS SURAT AL-FAJAR (that is chapter 89, verses 1-18), AND SURAT-AL-ANDIYA [that is chapter 21, verses 73 (two last words), to 81 (first four words).]

(XIIth Century.)

£21

EXTRAORDINARY MINIATURE MANUSCRIPT OF THE KORAN.

- 1166 **KORAN.** MANUSCRIPT OF THE KORAN IN ARABIC ON 195 LEAVES OF PAPER WRITTEN IN A.D. 1634, IN A MINUTE HAND.

32mo, *bound in leather.* (MEASURING 2 by $1\frac{3}{4}$ INCHES.)

(A.D. 1634.)

£15 15s

Oriental Manuscripts: Arabic—continued.**1167 THE BEAUTIFUL NAMES OF GOD.**

MANUSCRIPT IN ARABIC PAINTED IN SQUARES, ON SHEETS OF BRASS, WITH LACQUERED FLORAL BORDERS.

Small 4to, bound as a book in brown morocco.

(Dated 1088 A.H.=1677 A.D.).

£10 10s

1168 AL-HARIRI. The Famous Makamat.

ARABIC MANUSCRIPT WRITTEN IN SINGLE COLUMN, WITHIN COLOURED RULES, ON 526 PAGES OF PAPER. WITH BEAUTIFULLY ILLUMINATED SARLOW.

8vo, Oriental gold-stamped camelskin binding with flap, and red tooled doublures.

(XVIIIth Century.)

£15 15s

The famous Makamat of Al-Hariri were translated by Messrs. Chenery and Steingass in 1898 in the Oriental Translation Fund, New Series.

CHINESE.**1169 A LADY WITH A LAMP. STANDING IN A DELIGHTFUL LANDSCAPE WITH GAZELLES, ETC. DRAWING OF THE HERAT SCHOOL WITH EUROPEAN INFLUENCE.**

(MEASURING 8 by 4 INCHES.)

(Herat. XVIIth Century.)

£10 10s

Oriental Manuscripts—continued.**INDIAN.**

- 1170 **SKINNER** (Lt.-Col. J., of Skinner's Horse). **History of the Origin and distinguishing marks of the different castes of India, compiled by Col. J. Skinner.**

INDIAN MANUSCRIPT WRITTEN WITHIN RED AND GOLD BORDERS, WITH TWO BEAUTIFULLY ILLUMINATED OPENING-PAGES IN GOLD AND COLOURS AND ONE HUNDRED AND TWENTY FULL-PAGE MINIATURES REMARKABLY EXECUTED IN GOLD AND COLOURS, OF THE DIFFERENT CLASSES OF INDIANS, SHOWING THEM AT THEIR TRADES, OCCUPATIONS, AND PROFESSIONS.

Folio, *original binding of native leather, with leather doublures.*

(India. About 1830.)

(SEE ILLUSTRATION, PLATE No. LXII.).

£350

From the library of J. Watkins, to whom it was given by Col. Skinner.

Among the trades illustrated are the following:—

Fakirs.	Cotton weaver.
Coolies.	Spinner.
Teacher of reading.	Builder.
Countryman.	Goldsmith.
Musician.	Painter of miniature portraits.
Elephant driver.	Shawl maker.
Native conjuror and snake charmer.	Tailor.
Producer of trained animals.	Fruit vendor.
A Maharajah.	Physician.
A Mohammedan religious teacher.	Occulist.
A native soldier.	Hairdresser.
Native girl dancers before a Rajah.	Inn keeper.
Cowherd.	Burglar.
Goatherd.	Bricklayer.
Ploughman with oxen.	Carpenter.
Hunter.	Maker of distinguishing marks.
Grocer.	Entertainers.
Water-seller.	Washerman.
Teacher of calligraphy.	Flax spinner.
Sailor.	Native jugglers and tight-rope walkers.
Public writer.	Water carrier.
Tanner.	Grave digger.
Shoemaker.	Butcher.
Dyer.	Snake charmer.
Brush maker.	Bangle seller.
Mat weaver.	Cook.
Fisherman.	Carpenter weaver.
Boatman.	Swordsmith.
Native wrestler.	Quack chemist.
Male masseur.	Brooch maker.
Barber.	Camel driver.
Beauty doctor.	Brick maker.
Gardener.	Arrow maker.
Greengrocer.	Water jug maker
Coppersmith.	Hermits.
Blacksmith.	Religious teacher.
Potter.	The Emperor of India with his sons.
Weaver.	

Oriental Manuscripts: Indian—continued.

- 1171 **SKINNER** (Lt.-Col.). **Memoirs of the Kings and Chiefs of India of the present time.**

MANUSCRIPT BEAUTIFULLY WRITTEN IN A NEAT INDIAN HAND, WITHIN RULES OF GOLD AND COLOURS.

WITH TWO FINELY ILLUMINATED PAGES OF ANWANS HIGHLY DECORATED IN GOLD AND COLOURS, AND 33 MAGNIFICENT FULL-PAGE PORTRAITS IN GOLD AND COLOURS, BY NATIVE ARTISTS, OF THE KINGS AND CHIEFS OF INDIA ABOUT 1830.

Folio, bound in a beautiful contemporary native binding of leather, with elaborately gilt inlaid sides.

(India. About 1830.)

(SEE ILLUSTRATION, PLATE No. LXIII.).

£205

Presented by Lt.-Col. Skinner to J. Watkins.

- 1172 **SANSKRIT. BHAGAVAD-GITA. The Song of the Divine One. (Krishna.)**

ILLUMINATED MANUSCRIPT WRITTEN ON A LONG ROLL OF NATIVE PAPER WITHIN GOLD AND COLOURED RULES, IN DOUBLE COLUMNS, WITH 121 LARGE AND SMALL ILLUMINATED INDIAN MINIATURES WITH FLORAL BORDERS (15 feet 7 inches by 4½ inches). WITHIN BAG OF INDIAN FABRIC.

(India. About A.D. 1780.)

£21

This is the text book of the Puranic worship of Krishna (the Divine One) as Vishnu. "Of the eclectic movement combining Sankhya, Yoga, and Vedanta doctrines, the oldest literary representative is the Cvetaçvatara Upanishad. More famous is the Bhagavadgita, in which the Supreme Being incarnate as Krishna expounds to Arjuna his doctrines in this sense. The burden of his teaching is that the zealous performance of his duty is a man's most important task, to whatever caste he may belong. The beauty and the power of the language in which this doctrine is inculcated, is unsurpassed in any other work of Indian literature." (Professor A. A. Macdonell's "Sanskrit Literature.")

- 1173 **INDIAN DRAWINGS. A Series of Twelve finely executed Illuminated Native Paintings.**

IN BRILLIANT COLOURS, HEIGHTENED WITH GOLD, OF DOMESTIC AND MILITARY SCENES, RELIGIOUS CEREMONIES, ETC., WITH URDU TEXT.

4to, full yellow morocco, gilt corner ornamentations and fully gilt back, inside dentelles, g. e. (SIZE 7½ by 5 INCHES.)

(Circa A.D. 1750.)

£18 18s

SEPARATE INDIAN MINIATURES.**1174 AKBAR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS, OF THE EMPEROR AKBAR, IN WHITE DRESS ORNAMENTED WITH GOLD, WEARING A TURBAN, SITTING ON A COUCH UNDER A GOLD UMBRELLA, HIS HEAD ENCIRCLED BY A HALO.

Rajput School.

(MEASURING $8\frac{3}{4}$ by $6\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£10 10s

1175 AKBAR, EMPEROR OF INDIA.

PORTRAIT OF ABKAR ELABORATELY DRESSED IN GOLD AND COLOURS, CONTEMPLATING A ROSE WHICH HE HOLDS IN HIS LEFT HAND, AND HOLDING SWORD IN HIS RIGHT HAND.

Rajput School.

(MEASURING 9 by 5 INCHES.)

(India. XVIIIth Century.)

£10 10s

1176 AKBAR.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF AKBAR, DRESSED IN GREEN, WEARING A GOLD TURBAN, AND A NECK-LACE OF WHITE BEADS; HIS HEAD ENCIRCLED BY A HALO, AND HOLDING A SMALL FLOWER IN HIS LEFT HAND; SITTING ON A COUCH UNDER A GOLD UMBRELLA. WITHIN A BROAD ORNAMENTAL FLORAL BORDER.

Rajput School.

(MEASURING $6\frac{1}{4}$ by 10 INCHES.)

(India. XVIIIth Century.)

£10 10s

1177 ALAMGIR II.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF ALAMGIR II., IN WHITE DRESS AND WEARING A SPLENDID TURBAN; HIS HEAD ENCIRCLED BY A HALO AND HOLDING A FLOWER IN HIS LEFT HAND, LEANING ON HIS SWORD.

Rajput School.

(MEASURING $10\frac{1}{8}$ by $6\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£6 6s



Oriental Miniature from
Skinner's History of Kings and Chiefs of India.
See Item No. 1171.



Portrait of BAHADUR, Emperor of Delhi, with his sons.
Delhi. About A.D. 1820.
See Item No. 1182.

Separate Indian Miniatures—*continued*.

1178 **AN ASCETIC** SEATED OUTSIDE A HOUSE, AND A WOMAN PLAYING THE VINA, OR STRINGED INDIAN MUSICAL INSTRUMENT.

THIS IS THE RAG CALLED "DEV GANDHARA," OR PICTORIAL REPRESENTATION OF A MUSICAL NOTE.

Delhi School.

(MEASURING 10 by 7 INCHES.)

(India. XVIIIth Century.)

£2 2s

1179 **AURENG-ZEB.**

PORTRAIT OF THE EMPEROR AURENG-ZEB, AS AN OLD MAN, ELABORATELY DRESSED, LEANING ON SWORD, LOOKING TO THE RIGHT.

Rajput School.

(MEASURING 10 by 5 INCHES.)

(India. XVIIIth Century.)

£10 10s

1180 **AURUNGZEB.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS, OF AURUNGZEB, AS AN OLD MAN, DRESSED IN GREEN AND WHITE, WITH A WHITE NECKLACE, SEATED ON A COUCH UNDER A GOLD UMBRELLA, HIS HEAD ENCIRCLED BY A HALO. WITHIN A BROAD ORNAMENTAL FLORAL BORDER.

(MEASURING $6\frac{1}{4}$ by 10 INCHES.)

(India. XVIIIth Century.)

£10 10s

1181 **BABAR.**

PORTRAIT OF BABAR, ELABORATELY DRESSED, WEARING GOLD CROWN, CONTEMPLATING A ROSE, LEANING ON HIS SWORD, AND LOOKING TO THE RIGHT.

Rajput School.

(MEASURING $9\frac{1}{2}$ by 5 INCHES.)

(India. XVIIIth Century.)

£10 10s

Separate Indian Miniatures—continued.

- 1182 **PORTRAIT OF BAHADUR**, LAST EMPEROR OF DELHI, SEATED ON HIS FAMOUS PEACOCK THRONE CLAD IN GOLDEN GARMENTS COVERED WITH PEARLS AND OTHER JEWELS. ON EITHER SIDE OF HIM STAND HIS SONS, WHOSE NAMES ARE GIVEN BELOW; MIRZA ABU SAFER WALIHODA, SHAH ZADAH MIRZA SELIM, MIRZA JAHANGIR BAHADUR, MIRZA BABUR. OTHER COURT OFFICIALS ARE STANDING AROUND WHOSE NAMES ARE ALSO GIVEN. THE THRONE IS SITUATED BENEATH A CANOPY OF CLOTH OF GOLD. THE MINIATURE IS A REMARKABLE EXAMPLE OF THE DELHI SCHOOL.

(Delhi. About 1820.)

(MEASURING $7\frac{1}{2}$ by 5 INCHES.)

(SEE ILLUSTRATION, PLATE No. LXIV.).

£85

1183 **BAHADUR SHAH.**

PORTRAIT OF BAHADUR SHAH, DRESSED IN WHITE, COVERED WITH JEWELS, CONTEMPLATING A ROSE, LOOKING TOWARDS THE RIGHT.

Rajput School.

(MEASURING $9\frac{1}{2}$ by 5 INCHES.)

(India. XVIIIth Century.)

£10 10s

1184 **BAHADUR SHAH.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF BAHADUR SHAH, IN RED DRESS TRIMMED WITH GOLD, WEARING A GOLD TURBAN, AND LONG WHITE NECKLACE; SEATED ON A COUCH UNDER A GOLD UMBRELLA, HIS HEAD ENCIRCLED BY A HALO. WITHIN A BROAD ORNAMENTAL FLORAL BORDER.

(MEASURING $6\frac{1}{4}$ by 10 INCHES.)

(India. XVIIIth Century.)

£10 10s

1185 **BABAR SHAH.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF BABAR SHAH, DRESSED IN RED AND MAUVE, WITH GOLD AND RED TURBAN, SEATED ON A COUCH, UNDER A GOLD UMBRELLA, HIS HEAD ENCIRCLED BY A HALO. WITHIN A BROAD ORNAMENTAL FLORAL BORDER.

(MEASURING $6\frac{1}{4}$ by 10 INCHES.)

(India. XVIIIth Century.)

£10 10s

Separate Indian Miniatures—*continued*.

- 1186 **CHARMING INDIAN LANDSCAPE**, DELICATELY COLOURED. BROAD STRETCHES OF GRASS AND PINK FLOWERS GROWING IN FRONT OF A PALATIAL BUILDING, AGAINST A CLOUDY SKY. SURROUNDED BY A BORDER OF INDIAN PRINTED COTTON.
Rajput School.
(MEASURING $4\frac{1}{2}$ by $7\frac{3}{4}$ INCHES.)
(India. XVIIth Century.) £2 2s
- 1187 **ELEPHANT FIGHT.**
WATER-COLOUR DRAWING OF AN ELEPHANT FIGHT; THEY ARE BEING URGED ON BY FIREWORKS BEING LET OFF UNDER THEIR TRUNKS, AND WATER BEING SQUIRTED ON THEM. OTHER MEN ARE STANDING BY WITH LANCES AND POLO-STICKS.
(MEASURING 10 by 16 INCHES.)
(India. XIXth Century.) £8 8s
- 1188 **FARRUK-SIYAR.**
FINE PORTRAIT EXECUTED IN GOLD AND COLOURS OF FARRUK-SIYAR, IN ORANGE DRESS AND WEARING A FINE TURBAN, CONTEMPLATING A ROSE.
Rajput School.
(MEASURING 10 by 5 INCHES.)
(India. XVIIIth Century.) £10 10s
- 1189 **A GAME OF BACKGAMMON.**
BEAUTIFULLY PAINTED INDIAN MINIATURE SHOWING FIVE LADIES PLAYING A GAME OF BACKGAMMON AT NIGHT, IN THE GARDEN OF THE ZENANA, BY THE LIGHT OF TWO CANDLES.
Rajput School.
(MEASURING $9\frac{1}{2}$ by $6\frac{1}{2}$ INCHES.)
(India. Early XIXth Century.) £10 10s
- 1190 **GENERAL ALARD** (FRENCH COMMANDER-IN-CHIEF AT LAHORE, IN THE SERVICE OF THE SIKHS), WITH HIS INDIAN FAMILY, AND HIS PERSIAN SECRETARY STANDING BESIDE HIM.
A REMARKABLE INDIAN MINIATURE SHOWING LAHORE IN THE BACKGROUND. THE GENERAL, WITH HIS WIFE, SECRETARY, TWO FEMALE ATTENDANTS, AND FIVE SMALL CHILDREN WITH THEIR TOYS IN THE FOREGROUND.
(MEASURING $8\frac{1}{4}$ by 10 INCHES.)
(Lahore. 1838.)
(SEE ILLUSTRATION, PLATE No. LXV.) £27 10s
General Alard was in the service of Ranjit Singh.

Separate Indian Miniatures—*continued.***1191 THE GOLDEN AGE.**

KRISHNA SITTING AT THE OPEN BALCONY OF A PALACE IN A GARDEN, BELOW ARE THIRTEEN FOUNTAINS; A SNAKE, A PEACOCK, CURIOUSLY COLOURED DUCKS, ANTELOPES, TIGERS, CRANES, ELEPHANTS, AND GAZELLES, ARE LIVING AT PEACE. CHARMINGLY COLOURED MINIATURE.

Rajput School.

(MEASURING 11 by 8 INCHES.)

(India. XVIIIth Century.)

£10 10s

1192 A GROUP OF LADIES AND MUSICIANS IN THE OPEN AIR, UNDER A CRESCENT MOON.

Delhi School.

(MEASURING $9\frac{1}{4}$ by $5\frac{3}{4}$ INCHES.)

(India. XVIIIth Century.)

£15 15s

A very charming night scene.

1193 GUARI A RAGINI OF MALAKOUSA.

MINIATURE IN GOLD AND COLOURS OF A LADY DRESSED IN WHITE AND GOLD FLECKED WITH BLACK, WEARING A WHITE NECKLACE AND HOLDING A YELLOW NECKLACE IN EACH HAND, STANDING IN A FIELD AT NIGHT. BEHIND HER ARE LARGE TREES, AND ON EACH SIDE OF HER IS A WHITE RABBIT; IN FRONT FLOWERS AND SHRUBS ARE GROWING. THE MINIATURE ITSELF IS SURROUNDED BY BORDERS OF RED AND SILVER.

(MEASURING $5\frac{1}{4}$ by $7\frac{1}{2}$ INCHES.)

£3 3s

1194 HAWKING.

A LADY ABOUT TO SEND HER FAVOURITE HAWK TO CATCH SOME BIRDS IN THE DISTANT BACKGROUND. IN FRONT IS A SILVER POOL WITH LOTUSES GROWING ON THE SURFACE. A CHARMING INDIAN MINIATURE.

Rajput School.

(MEASURING 7 by 5 INCHES.)

(India. XVIIIth Century.)

£12 10s

The following note from "Brown's Indian Painting," can be held to refer to the above miniature. "A silver priming was also used, especially in connection with the representation of still water over which lotus flowers and other aquatic plants were painted."

Separate Indian Miniatures—*continued*.

- 1195 **HEAD AND SHOULDERS OF A MAN**, WEARING A TURBAN. HALF-LENGTH. LIGHTLY DRAWN MINIATURE IN PENCIL AND COLOURS, SURROUNDED BY A BORDER OF INDIAN PRINTED COTTON.
Rajput School.
(MEASURING $5\frac{1}{2}$ by 4 INCHES.)
(India. XVIIth Century.) **£7 10s**
- 1196 **HEAD AND SHOULDERS OF A MAN**, DRESSED IN LIGHT BROWN, WEARING A WHITE TURBAN, LOOKING TOWARDS THE RIGHT. INDIAN MINIATURE IN GOLD AND COLOURS, SURROUNDED BY A BORDER OF INDIAN PRINTED COTTON.
Rajput School.
(MEASURING $3\frac{3}{4}$ by $5\frac{1}{4}$ INCHES.)
(India. XVIIth Century.) **£5 5s**
- 1197 **A HINDU LADY SEATED BESIDE HER BED**, ON THE MADRISA (TERRACE), OUTSIDE A PALACE PREPARING FOR REPOSE, TWO MUSICIANS BEFORE HER, AND A COMPANY OF SIX FEMALE ATTENDANTS WITH REFRESHMENTS, ETC., ALL ATTIRED IN GAY COSTUMES, BEAUTIFULLY ILLUMINATED AND HEIGHTENED WITH GOLD. ON BACK A FINE SPECIMEN OF CALLIGRAPHY.
Delhi School.
(MEASURING $10\frac{3}{4}$ by $7\frac{1}{8}$ INCHES.)
(India. XVIIIth Century.) **£18 18s**
- 1198 **INDIAN HORNED DEMON LEADING A SYMBOLIC BULL**, FORMED OF HUMAN FIGURES AND VARIOUS ANIMALS IN THE CURIOUS INDIAN FASHION.
Rajput School.
(MEASURING $8\frac{3}{4}$ by $10\frac{1}{2}$ INCHES.)
(India. Early XIXth Century.) **£5 5s**
- 1199 **AN INDIAN PHYSICIAN** FEELING THE PULSE OF A YOUNG MAN WHO IS SURROUNDED BY FIVE ATTENDANTS. AT THE TOP OF THE MINIATURE THE YOUNG MAN'S FATHER IS CONSULTING WITH FRIENDS AS TO HIS MALADY.
Delhi School.
(MEASURING 9 by $5\frac{1}{2}$ INCHES.)
(India. XVIIIth Century.) **£6 6s**

Separate Indian Miniatures—*continued*.

- 1200 **INDIAN PRINCE**, KNEELING BEFORE PRINCESS SITTING ON RAISED COUCH. TWO LADY ATTENDANTS. AT BACK, VIEW OF TERRACE PAVILION, SURROUNDED BY TREES.

Rajput School.

(MEASURING 9 by $6\frac{1}{2}$ INCHES.)

(India. Early XVIIIth Century.)

£15 15s

- 1201 **AN INDIAN RULER** SITTING WITH A HAWK ON HIS GLOVED RIGHT HAND, BENEATH A STATE PARASOL. MINIATURE IN GOLD AND COLOURS.

Rajput School.

(MEASURING 7 by 5 INCHES.)

(India. XVIIIth Century.)

£8 10s

- 1202 **INDIAN RULER** SEATED ON HIS THRONE, A FLY-SWITCH IN HIS HAND, RICHLY COVERED WITH GOLD AND JEWELS; ABOVE HIS HEAD IS A GOLD STATE PARASOL. HANDSOMELY PAINTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING $8\frac{3}{4}$ by $5\frac{3}{4}$ INCHES.)

(India. XVIIIth Century.)

£7 7s

- 1203 **INDIAN RULER SEATED ON HIS THRONE**, A JEWELLED ORNAMENT IN HIS LEFT HAND, AN AXE IN HIS RIGHT; HE IS DRESSED IN CLOTH OF GOLD, AND ABOVE HIS HEAD IS A GOLD STATE PARASOL. HIS HAT IS COVERED WITH PEARLS. HANDSOMELY PAINTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING $8\frac{1}{2}$ by $5\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£7 7s

- 1204 **JAHANGIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS, OF EMPEROR JAHANGIR, DRESSED IN YELLOW, WEARING A GORGEOUS GOLD TURBAN, AND A WHITE NECKLACE; SEATED ON A COUCH UNDER A GOLD UMBRELLA, HIS HEAD ENCIRCLED BY A HALO. WITHIN A FINE BROAD FLORAL BORDER.

(MEASURING $6\frac{1}{4}$ by 10 INCHES.)

(India. XVIIIth Century.)

£10 10s

Separate Indian Miniatures—*continued*.**1205 JAHANGIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF EMPEROR JAHANGIR, IN PALE PINK AND WHITE DRESS TRIMMED WITH GOLD, WEARING A TURBAN, LEANING ON HIS SWORD, HIS HEAD ENCIRCLED BY A HALO.

Rajput School.

(MEASURING $8\frac{1}{2}$ by 6 INCHES.)

(India. XVIIIth Century.)

£8 8s

1206 KRISHNA RECLINING IN A LOTUS BLOSSOM, HIS HEAD BEING FANNED BY A GIGANTIC COBRA, IS SITTING ON A TERRACE OF A PALACE IN THE MIDST OF A MAGNIFICENT LANDSCAPE.

HE IS BEING ATTENDED BY FOUR HAND-MAIDENS, ANOTHER MAIDEN IS DYEING HIS FINGER-TIPS WITH HENNA, ANOTHER ONE IS DOING THE SAME TO HIS TOES, WHILE A DANCER IS POSTURING IN FRONT OF HIM TO THE ACCOMPANIMENT OF AN ORCHESTRA OF TWO LADIES.

AT THE BACK IS A BEAUTIFUL SUNSET AND DISTANT VIEW OF THE HILLS.

Rajput School.

(MEASURING 12 by 8 INCHES.)

(India. XVIIIth Century.)

£15 15s

1207 KRISHNA, A LOTUS IN EACH HAND, SITTING ON A COUCH; ON HIS RIGHT RADHA IS SITTING ON ANOTHER COUCH, CLAD IN A LIGHT GREEN SILK VEST AND DRESSED IN GOLD AND GREEN TROUSERS, IN FRONT OF HIM IS HANUMAN, THE MONKEY-GOD, WITH AN ATTENDANT. THE WHOLE SCENE TAKES PLACE ON A RAISED TERRACE SURROUNDED BY BEAUTIFUL FLOWERS AND TREES IN FRONT OF THE PALACE.

Rajput School.

(MEASURING $9\frac{1}{2}$ by 7 INCHES.)

(India. Early XIXth Century.)

£12 12s

1208 KRISHNA SWINGING FROM A LARGE SPREADING TREE, SURROUNDED BY PEOPLE MAKING MERRY, ALL IN GAY ATTIRE. PALACE IN THE BACKGROUND.

Rajput School.

(MEASURING $7\frac{1}{2}$ by $10\frac{1}{4}$ INCHES.)

(India. XVIIIth Century.)

£6 6s

Separate Indian Miniatures—continued.

- 1209 **A LADY SITTING ON A TIGER SKIN IN THE MIDDLE OF A BEAUTIFUL LANDSCAPE, IRIS AND ANEMONES GROWING AROUND HER.**

Rajput School.

(MEASURING $7\frac{1}{2}$ by $5\frac{1}{2}$ INCHES.)

(India. XVIIth Century.)

£6 10s

- 1210 **MADHUMADHVI A RAGINI OF BHAIKON.**

MINIATURE IN GOLD AND COLOURS OF TWO WOMEN IN GAY COSTUME ON A BALCONY. ONE IS GAZING UP AT GATHERING STORM CLOUDS, AND THE OTHER IS STANDING NEARBY, ON A CARPET OF ORANGE AND GOLD. IN THE BACKGROUND IS A LOGGIA AND A TREE, WITHIN BORDERS OF RED AND SILVER.

(MEASURING $5\frac{3}{4}$ by $7\frac{1}{2}$ INCHES.)

£3 3s

- 1211 **MAHARAJA RAJA SINGH OF BIKANIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF THE MAHARAJA IN WHITE DRESS AND GORGEOUS TURBAN, ADMIRING A ROSE.

Rajput School.

(MEASURING 8 by $5\frac{1}{2}$ INCHES.)

(India. 1787.)

£5 5s

- 1213 **MAHARAJAH RANJEET SINGH.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF THE MAHARAJAH IN MIDDLE LIFE, DRESSED IN WHITE AND HELIOTROPE, WITH A GORGEOUS YELLOW TURBAN, SEATED ON A MADRISA WITH A RED AND YELLOW CUSHION AT HIS BACK, GIVING INSTRUCTIONS TO A SOLDIER DRESSED IN RED WITH A WHITE TURBAN, AND A SWORD SLUNG FROM HIS WAIST, WHO IS KNEELING BEFORE HIM.

Jammu School.

(MEASURING $8\frac{1}{8}$ by $11\frac{3}{8}$ INCHES.)

(India. Circa 1800.)

£3 3s

- 1214 **MAHARAJA RATAN SINGH OF BIKANIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF THE MAHARAJA IN WHITE DRESS AND GORGEOUS TURBAN, STANDING ON THE MADRISA BETWEEN PINK AND RED DAISIES.

Rajput School.

(MEASURING 9 by $6\frac{1}{2}$ INCHES.)

(India. 1826.)

£6 6s



Beautiful Miniature of
General Alard with his
Indian Family and his Persian Secretary. 1838.
See Item No. 1190.



A Miniature from FIRDUSI'S SHAH-NAMEH.

With 96 large Miniatures.

Persian Manuscript dated A.D. 1622.

See Item No. 1251.

Separate Indian Miniatures—continued.**1215 MAHARAJA SURAT SINGH OF BIKANIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF THE MAHARAJA IN WHITE DRESS AND GORGEOUS TURBAN, STANDING ON THE MADRISA.

Rajput School.

(MEASURING $10\frac{1}{2}$ by 7 INCHES.)

(India. 1787.)

£6 6s

1216 MINIATURE OF A LADY SEATED ON THE GRASS PLAYING A MUSICAL INSTRUMENT, BY HER SIDE TWO APPLES, A FLASK AND A GOLDEN WINE-CUP.

Rajput School.

(MEASURING 8 by 5 INCHES.)

(India. XVIIIth Century.)

£12 10s

1217 NAWAB TUHAF KHAN.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF NAWAB TUHAF KHAN, IN DARK BLUE DRESS ORNAMENTED WITH GOLD, WEARING A TURBAN.

Rajput School.

(MEASURING $10\frac{1}{2}$ by 7 INCHES.)

(India. XVIIIth Century.)

£6 6s

1218 PARTAB SING, RULER OF JODHPUR.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF PARTAB SING, RULER OF JODHPUR, DRESSED IN RED, KNEELING ON A CUSHION, WEARING A FINE TURBAN, HOLDING A STRING OF BEADS IN HIS RIGHT HAND. BEHIND HIM ARE TWO ATTENDANTS, ONE HOLDING A FAN AND THE OTHER A FLY-SWITCH.

Rajput School.

(MEASURING 11 by $7\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£6 6s

1219 PORTRAIT OF AN INDIAN GENTLEMAN. HALF-LENGTH, LOOKING OUT FROM A BALCONY WINDOW.

Rajput School.

(MEASURING 4 by 3 INCHES.)

(India. XVIIIth Century.)

£6 6s

Separate Indian Miniatures—*continued*.

- 1220 **PORTRAIT OF AN INDIAN GENTLEMAN**, DRESSED IN WHITE, FULL-LENGTH LOOKING TO THE RIGHT. PAINTED ON A LIGHT GREEN BACKGROUND.

Rajput School.

(MEASURING 7 by 4 INCHES.)

(India. XVIIIth Century.)

£6 6s

- 1221 **PORTRAIT OF AN INDIAN LADY**, SEATED ON THE FLOOR, ELABORATELY DRESSED, LEANING AGAINST A RICHLY EMBROIDERED GOLD CUSHION, LOOKING TOWARDS THE RIGHT.

Rajput School.

(MEASURING 6½ by 5 INCHES.)

(India. XVIIIth Century.)

£6 6s

- 1222 **PORTRAIT OF AN INDIAN NOBLE**, ELABORATELY DRESSED, WEARING A FINE TURBAN AND A SWORD AND SHIELD AT HIS SIDE.

Rajput School.

(MEASURING 8½ by 6 INCHES.)

(India. XVIIIth Century.)

£6 6s

- 1223 **PORTRAIT OF AN INDIAN NOBLE**, SEATED ON A THRONE LEANING AGAINST A FINELY EMBROIDERED GOLD CUSHION, BENEATH A STATE UMBRELLA.

Rajput School.

(MEASURING 7 by 5 INCHES.)

(India. XVIIIth Century.)

£6 6s

- 1224 **PORTRAIT OF AN INDIAN PRINCE**, ELABORATELY DRESSED, WEARING GREAT GOLD TURBAN, AND SEATED ON GILDED THRONE, BENEATH STATE UMBRELLA, LOOKING TO RIGHT.

Rajput School.

(MEASURING 7 by 5 INCHES.)

(India. XVIIIth Century.)

£6 6s

- 1225 **PORTRAIT OF AN INDIAN PRINCE**, ELABORATELY DRESSED IN YELLOW, WEARING YELLOW TURBAN, AND SEATED ON FINE CARPET, LOOKING TO THE LEFT.

Rajput School.

(MEASURING 7½ by 5 INCHES.)

(India. XVIIIth Century.)

£6 6s

Separate Indian Miniatures—*continued*.

- 1226 **PORTRAIT OF AN INDIAN PRINCE**, DRESSED IN WHITE, WEARING JEWELLED TURBAN, CONTEMPLATING A ROSE, LOOKING TOWARDS LEFT.

Rajput School.

(MEASURING $7\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£6 6s

- 1227 **PORTRAIT OF AN INDIAN PRINCESS**, ILLUMINATED IN GOLD AND COLOURS. HALF LENGTH. HER ARMS, EARS, WRISTS, FOREHEAD, NECK, AND BREAST ARE ORNAMENTED WITH JEWELLERY.

A DELIGHTFUL AND CHARMING MINIATURE BEAUTIFULLY MOUNTED ON A BACKGROUND OF GOLD WITH RED FLOWERS.

(SIZE OF THE MINIATURE ITSELF 4 by 2 INCHES.)

(SIZE OF THE WHOLE 18 by 12 INCHES.)

(India. Early XVIIIth Century.)

£12 12s

- 1228 **PORTRAIT OF AN INDIAN RULER**, CHARMINGLY DRESSED, WITH A FINE TURBAN, LOOKING TOWARDS THE LEFT, LEANING ON HIS SCEPTRE OF STATE.

Rajput School.

(MEASURING $8\frac{1}{2}$ by 6 INCHES.)

(India. XVIIIth Century.)

£6 6s

- 1229 **PORTRAIT OF AN INDIAN RULER** (WITH HEAVY MOUSTACHE AND FINE TURBAN), SEATED ON A SILVER LION-THRONE, LOOKING TO RIGHT.

Rajput School.

(MEASURING 9 by 6 INCHES.)

(India. XVIIIth Century.)

£6 6s

- 1230 **PORTRAIT OF AN INDIAN RULER** (WITH HEAVY SIDE WHISKERS AND ELABORATE TURBAN), SEATED ON A TERRACE, LOOKING TO THE RIGHT.

Rajput School.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£6 6s

Separate Indian Miniatures—continued.

- 1231 **PORTRAIT OF AN INDIAN RULER**, DRESSED IN PALE YELLOW, LOOKING TOWARDS THE RIGHT, ILLUMINATED IN GOLD AND COLOURS.

Rajput School.

(MEASURING 9 by 6 INCHES.)

£6 6s

- 1232 **PORTRAIT OF THE GOVERNOR OF BARAMPUR.**

INDIAN MINIATURE OF THE GOVERNOR OF BARAMPUR, DRESSED IN A TRANSPARENT WHITE GARMENT OVER STRIPED RED AND WHITE TROUSERS, A RED AND GOLD SASH, CAP AND SHOES OF THE SAME DESIGN, A DAGGER AT HIS WAIST, CONTEMPLATING A PINK ROSE HELD IN HIS LEFT HAND. HIS HEAD IS ENCIRCLED BY A GOLDEN HALO. UNDERNEATH THE MINIATURE ARE THE WORDS "NORAN BAX QUARRO GENITO GOVERNATORE DE BARAMPUR GLI FU TAGLIATA LA TESEA NEL CASTELLO GUALER OVE ERA—PRIGIONE PER COMANDO DEL FUO FRATELLO NORAN SCHEF."

(MEASURING 8 by $4\frac{3}{4}$ INCHES.)

(India.)

£12 10s

- 1233 **PORTRAIT OF A MAN**, DRESSED IN PURPLE AND GOLD, WEARING A GOLD TURBAN. MINIATURE IN GOLD AND COLOURS, SURROUNDED BY A BORDER OF INDIAN PRINTED COTTON.

Rajput School.

(MEASURING $5\frac{1}{2}$ by 4 INCHES.)

(India. XVIIth Century.)

£7 7s

- 1234 **PORTRAIT OF A MAN**, DRESSED IN GREEN, WITH A WHITE TURBAN, A DAGGER AT HIS WAIST, LOOKING TOWARDS THE RIGHT. SURROUNDED BY A BORDER OF INDIAN PRINTED COTTON. ILLUMINATED IN GOLD AND COLOURS.

Rajput School.

(MEASURING $4\frac{1}{2}$ by 6 INCHES.)

(India. XVIIth Century.)

£5 5s

- 1235 **RAGMALA.** ILLUSTRATIONS OF THE 48 RAGMALAS. 17 RAJPUT MINIATURES OF INDIAN SCENES, SANSKRIT TEXT, BEAUTIFULLY PAINTED IN GOLD AND COLOURS. THE MINIATURES ILLUSTRATE RAGMALAS Nos. 4, 5, 6, 8, 9, 11, 12, 14, 15, 16, 18, 20, 22, 25, 28, 29, 33.

Rajput School.

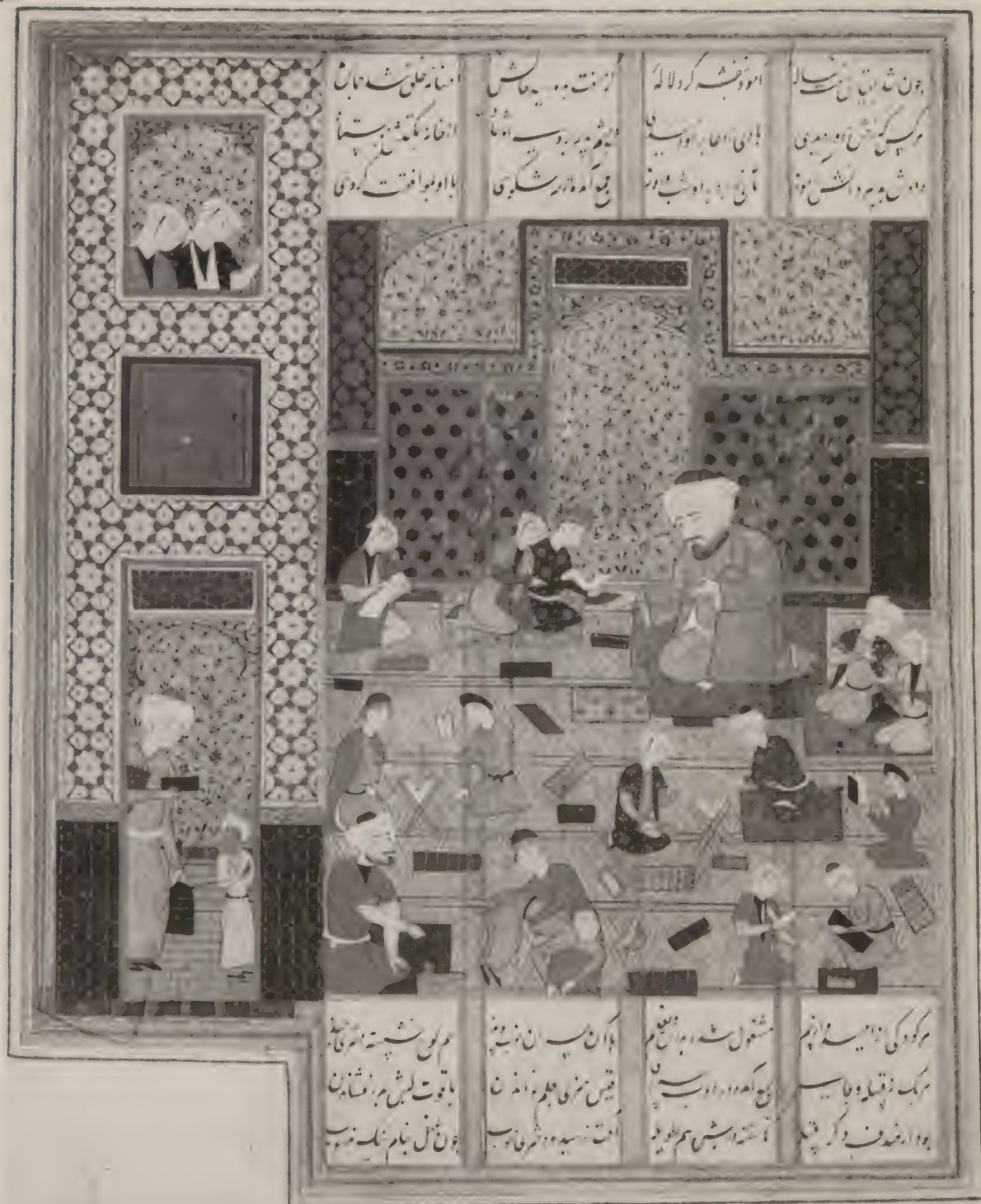
(MEASURING 9 by 6 INCHES.)

(India. Early XIXth Century.)

£31 10s



A Miniature from HAFIZ-DIWAN.
Persian Manuscript of the 16th Century.
See Item No. 1255.



"A SCHOOL SCENE IN PERSIA."

A Miniature (greatly reduced) from Jemal-Ed Din Nizami's "Khamsah."
 Persian MS. dated A.D. 1579.
 With 34 large Miniatures.
 See Item No. 1256.

Separate Indian Miniatures—continued.**1236 RAJA BAKHT-SING OF JODHPUR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RAJA BAKHT-SING OF JODHPUR, IN WHITE DRESS, WEARING A FINE TURBAN, A SWORD AT HIS SIDE, HIS HEAD ENCIRCLED BY A HALO.

(MEASURING $9\frac{3}{4}$ by $6\frac{1}{2}$ INCHES.)

Rajput School. (India. XVIIIth Century.) **£5 5s**

1237 RAJAH GANGA OF BIKANIR.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RAJAH GANGA OF BIKANIR, IN WHITE DRESS, WITH SHIELD AND SWORD, AND WEARING A FINE TURBAN.

(MEASURING $10\frac{5}{8}$ by $6\frac{7}{8}$ INCHES.)

Rajput School. (India. XVIIIth Century.) **£5 5s**

1238 SEVEN MAIDENS IN GORGEOUS COSTUMES OF GOLD AND COLOURS IN THE MIDST OF A MAGNIFICENT LANDSCAPE ARE STRUCK WITH AMAZEMENT AT THE SIGHT OF A NOBLE INDIAN GENTLEMAN WHO HAS BEEN THROWN BY HIS HORSE IN A MEADOW. IN FRONT IS A GENTLY FLOWING RIVER, NEAR THE BORDERS OF WHICH WATER-FOWL ARE FEEDING. AT THE BACK IS A BEAUTIFUL SUNSET AND A DISTANT VIEW OF AN INDIAN CITY.

(MEASURING 12 by 10 INCHES.)

Rajput School. (India. XVIIIth Century.) **£15 15s**

1239 SHAH JAHAN.

PORTRAIT OF THE MOGUL EMPEROR SHAH JAHAN, DRESSED IN ORANGE, ADMIRING A WHITE FLOWER; HE BEARS A SWORD ON HIS RIGHT SHOULDER, AND IS LOOKING TO THE RIGHT.

(MEASURING $9\frac{1}{2}$ by 5 INCHES.)

Rajput School. (India. XVIIIth Century.) **£10 10s**

1240 SHAH JEHAN VISITING A HOLY MAN; A WELL-KNOWN SCENE OFTEN REPRESENTED; SHAH JEHAN, RICHLY DRESSED, IS SEATED BEFORE THE HOLY MAN, IN FRONT OF A SMALL HOUSE WITH A YELLOW ROOF.

(MEASURING $7\frac{1}{2}$ by 5 INCHES.)

Moghul School. (India. XVIIIth Century.) **£10 10s**

Separate Indian Miniatures—continued.**1241 SHAH JAHAN.**

PORTRAIT OF THE EMPEROR SHAH JAHAN, HALF-LENGTH, DRESSED IN GOLD, WEARING AN ELABORATE JEWELLED TURBAN, LOOKING TOWARDS THE LEFT, SURROUNDED BY A BORDER OF INDIAN PRINTED COTTON.

(MEASURING $4\frac{1}{4}$ by 6 INCHES.)

Rajput School. India. XVIIth Century.)

£5 5s

1242 A SHAH SEATED ON A TERRACE OF HIS PALACE, WITH A PAVILION IN THE BACKGROUND; IN THE FOREGROUND A GARDEN AND FOUNTAIN. THE SHAH IS WEARING WONDERFUL PEARLS AND HOLDS A FLOWER; BEFORE HIM IS AN ATTENDANT.

(MEASURING 9 by 6 INCHES.)

Moghul School. (India. XVIIth Century.)

£10 10s

1243 SHAH ZADAF MUZER. AN INDIAN PRINCE IS CLIMBING A ROPE UP A PALACE WALL, WHERE A PRINCESS IS AWAITING HIM. HE IS ATTENDED BY NINE LADIES, TWO OF WHOM ARE HELPING, BY MEANS OF A CANDLE AND A TORCH, THE PRINCE TO MOUNT. IT IS A MOONLIGHT SCENE AND THE PRINCE'S HORSE AND TWO ARMED ATTENDANTS ARE WAITING BELOW.

(MEASURING 11 by $6\frac{1}{2}$ INCHES.)

Delhi School. (India. XVIIIth Century.)

£21

1244 A SIKH RAJAH, SEATED IN HIS ZANA, HIS WIFE AND CHILD BEFORE HIM, ANOTHER WIFE LOOKING THROUGH A DOORWAY, AND TWO FEMALE ATTENDANTS. HE IS SEATED ON A TERRACE BEAUTIFULLY TILED, OVERLOOKING HIS PALACE.

(MEASURING $8\frac{3}{4}$ by $6\frac{1}{4}$ INCHES.)

Jammu School. (India. XVIIIth Century.)

£2 2s

1245 A SUTTEE OR SCENE OF A WIDOW BURNING HERSELF VOLUNTARILY ON THE FUNERAL PYRE OF HER DEAD HUSBAND. SHE IS SURROUNDED BY A CROWD OF RELATIVES, FRIENDS, AND LOOKERS-ON IN AN ATTITUDE OF PRAYER. THE SCENE IS TAKING PLACE ON THE BANK OF A RIVER.

MAGNIFICENT WATER-COLOUR DRAWING IN GOLD AND COLOURS.

(MEASURING 16 by $21\frac{1}{4}$ INCHES.)

(India. XVIIIth Century.)

£15 15s

Representations of Suttees are exceedingly rare.

Separate Indian Miniatures—*continued*.**1246 TIMUR.**

A PORTRAIT OF TIMUR, IN PALE PINK AND RED DRESS, WEARING A WHITE TURBAN ORNAMENTED WITH A FAN AND FEATHER, AND A LONG WHITE NECKLACE; HIS FEET RESTING ON A FOOTSTOOL; HOLDING SWORD IN HIS RIGHT HAND; SEATED ON A COUCH UNDER A GOLD UMBRELLA, HIS HEAD ENCIRCLED BY A HALO. WITHIN A FINE BROAD FLORAL BORDER.

(MEASURING $6\frac{1}{2}$ by 10 INCHES.)

(India. XVIIIth Century.)

£10 10s

1247 TWO LOVERS. LIGHTLY DRAWN INDIAN MINIATURE IN PENCIL AND COLOURS, SURROUNDED BY A BORDER OF INDIAN PRINTED COTTON.

Rajput School.

(MEASURING $5\frac{1}{2}$ by 4 INCHES.)

(India. XVIIth Century.)

£10 10s

1248 TWO MEN WEARING TURBANS, ONE KNEELING ON THE GROUND, HOLDING A BOOK, THE OTHER POURING WATER FROM ONE VESSEL TO ANOTHER. ILLUMINATED IN GOLD AND COLOURS, SURROUNDED BY A BORDER OF INDIAN PRINTED COTTON.

(MEASURING $3\frac{1}{2}$ by 4 INCHES.)

(India. XVIIth Century.)

£10 10s

1249 TWO NUDE MEN KNEELING. INDIAN MINIATURE IN GOLD AND COLOURS.

Rajput School.

(MEASURING $3\frac{3}{4}$ by 3 INCHES.)

(India. XVIIth Century.)

£5 5s

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INDO-PERSIAN MINIATURE.

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Oriental Manuscripts—*continued*.**PERSIAN.**

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(Dated A.D. 1662.)

(SEE ILLUSTRATION, PLATE No. LXVI.).

£385

LIST OF MINIATURES :—

- | | |
|--|---|
| 1. Three men praying before a tomb, in background forest. | 16. The Birth of Rustem. |
| 2. King surrounded by his attendants, seated on tiger skin. In front of him, wild animals. | 17. Rustem beheads a man. |
| 3. The Demon overthrowing a man. | 18. Seven men on horseback fighting with lances. |
| 4. A King in his Palace, in front of him a native band. | 19. A consultation in the Palace. |
| 5. A King surrounded by his court. | 20. A feat of Strength on Horseback. |
| 6. A Ruler in his Palace. | 21. The Prince's Education. |
| 7. A Ruler on a Terrace, with attendants. | 22. Rustem's Dream. |
| 8. A Prince giving audience. | 23. Rustem killing the Dragon. |
| 9. A Prince hunting. | 24. Rustem capturing the Demon. |
| 10. A Prince murdering another Prince on a Terrace in the Country. | 25. Rustem killing the old man of the mountains. |
| 11. Tartars killing a Persian on Horseback. | 26. Rustem knocks the chief of the Tartars out. |
| 12. A Sword fight on Horseback. | 27. A King in an aerial chariot. |
| 13. The King of the Tartars giving audience to Persians. | 28. A fight in an open field. |
| 14. Two men in the Country and the Simurg (fabulous dragon). | 29. A ride through fire. |
| 15. A King giving audience. | 30. The Lucky victor. |
| | 31. Rustem kills his enemy. |
| | 32. Rustem meets the Tartar chief on horseback. |
| | 33. Breakfast at Court. |
| | 34. Deeds of Prowess. |
| | 35. The Tartar chief is cleft in twain, his horse also. |

Oriental Manuscripts—continued.**Firdusi. The Shah-Nameh—continued.**

- | | |
|---|---|
| 36. Capture of the Enemy's helmet. | 64. A Pleasant Lift. |
| 37. Rustem hits the Tartar chief in the eye with his arrow. | 65. Rustem putting the Enemy's eye out. |
| 38. A Tartar meets his death at Rustem's hands. | 66. Eight ladies at home. |
| 39. The enemy riding on an elephant is vanquished by Rustem. | 67. Rustem transfixes a tree and his enemy behind it. |
| 40. Rustem succeeds again. | 68. A Quadruple Combat. |
| 41. The Demon throws Rustem into the River. | 69. The End of a Tartar. |
| 42. Rustem saves a lady in the Well. | 70. The Persian Court, in a Garden. |
| 43. The Great Battle. | 71. A Pleasant Fight. |
| 44. The foe is vanquished by Rustem. | 72. The Warrior and the Hermit. |
| 45. Lassoing the enemy. | 73. An Afternoon at home. |
| 46. A Speedy Retreat. | 74. Meeting a Stranger. |
| 47. The Persians Win again. | 75. The King and his Prisoners. |
| 48. The Enemy has no luck. | 76. The Council. |
| 49. Terrible defeat. | 77. In the Garden. |
| 50. A Pleasant meeting. | 78. Coffee in the Garden. |
| 51. The ruler at home. | 79. Chasing Antelopes. |
| 52. A Reception. | 80. The Warrior's Death. |
| 53. Terrific Combat with a green dragon. | 81. Petitioning the King. |
| 54. A Gallant Prince receives his visitors. | 82. Supper at Court. |
| 55. A Battle for Two. | 83. Giving Audience. |
| 56. The Aged King is brought a Prisoner before his Enemy. | 84. Dancing in the Harem. |
| 57. The King hunting five gazelles and hitting each at the same time. | 85. The Traitor's Punishment, hung head downwards from a pole, in the sight of the Court. |
| 58. The King cleaves the Lion in two. | 86. The Persian Privy Council. |
| 59. The King cutting the green Dragon's head off. | 87. On the Terrace. |
| 60. The King killing the black, grey-haired demon. | 88. A fight in the Mountains, including Elephants. |
| 61. The King in his Car killing the Simurg. | 89. On the Terrace. |
| 62. A Pleasant Rest. | 90. Single Combat on Horseback. |
| 63. The Warriors in front of the City. | 91. The Prince is killed. |
| | 92. The Knight to the Rescue. |
| | 93. Supper on the Terrace. |
| | 94. Death to the King. |
| | 95. A Council at home. |
| | 96. The Traitor's Death. |

The Shah-Nameh, or Epic of Kings by the prince of Persian poets, FIRDUSI, is one of the great works of the world's literature. It comprises one hundred and twenty thousand verses in Persian, and was finished by the author, after thirty years' work, on the 23rd February 985 A.D. at the age of seventy. It comprises the space of three thousand years and it is almost impossible to give a layman an idea of the vastness of the scale on which Firdusi worked. Mahmoud of Ghazna, the ruling monarch of the day, persuaded Firdusi to undertake this gigantic task by the promise of a piece of gold for each pair of verses.

After spending thirty years in composing this vast poem, which gives the finest idea of the national wars of the Tartars and Persians, Firdusi was rewarded by 60,000 pieces of silver instead of the promised gold pieces. The money was brought to the poet at the moment that he was leaving the public baths. Piqued at the monarch's failure to keep his promise, Firdusi gave away his gift to the servants at the bath and the door-keepers.

The poet composed a particularly virulent satire on Mahmoud, and gave it to the
(Continued over)

Oriental Manuscripts—continued.**Firdusi. The Shah-Nameh—continued.**

king's secretary, asking him to present it to him when he saw him plunged in one of his habitual fits of melancholy. Immediately after handing the parcel of vitriolic verses, the poet disappeared and went to Bagdad, where he composed some verses in eulogy of the vizier of the Khalif, being as well acquainted with the niceties of Arabic as of Persian. The vizier gave him an apartment in his palace and the Prince of the Faithful presented him with the 60,000 pieces of gold that had been promised him by Mahmoud. A threatening letter from Mahmoud arrived soon at Bagdad and forced the Khalif to ask Firdusi to leave his town in view of Mahmoud's military renown.

On the point of leaving Bagdad, where his reception had been so hospitable, for Yemen, Firdusi heard that old friends had made his peace with Mahmoud. He returned to his native town, but a few days after his arrival, while walking with a child who recited verses from the SHAH NAMEH to him, the old man felt weak, and died after a few hours.

In 1020 A.D. while his coffin was being carried out of the town, the humble procession was stopped by a caravan of richly laden camels bringing sixty thousand pieces of gold from Mahmoud. The present was offered to his daughter who refused it with the words, "Firdusi's daughter does not need the presents of Kings." The money was then used to erect a magnificent tomb.

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(SEE ILLUSTRATION, PLATE No. LXVII.).

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(SEE ILLUSTRATION, PLATE No. LXIX.).

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“Bihzad may be considered as the creator of Persian miniature painting, since he freed it from the bonds of Chinese art, of which his contemporary Mirak, the charming colourist, was the great representative. Mirak, or Agha Mirak, the Carpaccio of the East, ranks, after Bihzad, highest among Persian painters. He was from Ispahan, and by his contemporaries was considered unrivalled as an engraver on ivory, and as a painter of miniatures. He was a pupil of Bihzad. He was not so productive as Bihzad, and but a very few separate pictures by him are known. Although his figures are more lacking in movement than those of Bihzad, they have an indescribable charm which no other Persian artist expresses; they advance as if in a solemn procession, they always appear to be enjoying themselves, though at the same time to be constantly standing on their dignity and anxious that the folds of their dress should fold correctly. He seems to have studied Chinese painting thoroughly, and to have been far more devoted to the art of the early Timurids than his master Bihzad, who was, perhaps, of too lively a temperament, with insufficient feeling for the merely decorative to enable him to appreciate the early masters as did Mirak, whose paintings exhibit the strongest sense of the decorative in Persia.

“Mirak may be considered as the founder or reformer of the Bukhara School, which was also influenced by Bihzad.

“The more one studies these Persian artists, their drawing and their colouring, the more does one admire them, although one's admiration for European art suffers, inasmuch as the Persian in many respects are superior to their European contemporaries; the Western drawing seems crude and the colouring feeble and inharmonious in comparison with the Eastern. One of England's greatest critics of Italian art was right when he said: ‘I KNOW NOTHING MORE EXQUISITE THAN A FINE PERSIAN MINIATURE.’” (Dr. Martin.)

PLATE LXIX.



PERSIAN DRAWING OF A YOUTH, SIGNED RIZA I-ABBASI.
Persia. About A.D. 1640.
See Item No. 1264.



The Tiger Hunt. Persian Miniature, 17th Century.
See Item No. 1271.

Separate Persian Miniatures—*continued.***FIRDUSI SHAH-NAMEH.**

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- 1272e **Two Kings in Council,** surrounded by Courtiers. **Signed Shiru,** Son of Nahir. **£15 15s**
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- 1272g-h-i **Representing a Palace interior, and two chariot fights.** Three Miniatures of superb workmanship, **signed Ibrahim Kahar, Jamshid, Bilal Habaschi.** (Measuring $8\frac{1}{2}$ by $4\frac{1}{2}$ inches.) (India XVIIth Century.) (SEE ILLUSTRATION, PLATE No. LXXII.) **Each £15 15s**

Separate Persian Miniatures—*continued*.

- 1273 **A MONKEY ON A DRAGON**, HOLDING A SHIELD AND BRANDISHING A CLEAVER. CAREFULLY DRAWN IN BLACK AND WHITE.

Shah Tahmasp School.

(MEASURING $3\frac{1}{4}$ by $4\frac{1}{2}$ INCHES.)

(Persia. XVIIIth Century.)

£1 10s

- 1274 **MAARIJ AL-NUBUVVAT.**

Introduction to the Life of Mahomet by Muin ben Haji Muhammad Farahi.

PERSIAN MANUSCRIPT BEAUTIFULLY WRITTEN WITHIN RULED BORDERS, WITH TWO FINELY ILLUMINATED SARLOWS (EACH CONTAINING IN THE CENTRE A CHARMING MINIATURE DELICATELY EXECUTED IN GOLD AND COLOURS).

Folio, Oriental leather binding.

(Persia. XVIIIth Century.)

£10 10s

- 1275 **MOHAMMED ALI THE PAINTER.**

PORTRAIT DELICATELY DRAWN IN PEN AND INK AND HEIGHTENED WITH COLOURS AND GOLD OF MOHAMMED ALI, THE PAINTER, OF ISPAHAN, BY MANSUR.

THIS IS A PORTRAIT OF THE FAMOUS PAINTER MIR MOHAMMED ALI, OF TABRIS, WHO WAS A SON-IN-LAW OF MIR AMID, AND FLOURISHED ABOUT 1640. HE WAS A PAINTER OF THE SCHOOL OF ISPAHAN, AND A SIMILAR PORTRAIT DRAWING OF HIM IS NOW IN THE LEIPZIG MUSEUM OF APPLIED ART, AND WAS REPRODUCED BY DR. SCHULZ, IN HIS "HISTORY OF PERSIAN PAINTING" (Leipzig, 1914), plate 171.

(MEASURING 6 by $3\frac{1}{4}$ INCHES.)

(Ispahan, Persia. About 1640.)

(SEE ILLUSTRATION, PLATE No. LXXIII.).

£150

- 1276 **DOUBLE MINIATURE.**

[I.] PERSIAN LADY BEFORE MAKING HER TOILET ON A TERRACE. [II.] A PERSIAN LADY RUNNING AFTER A WHITE CAT WHICH HAS SEIZED AND RUN AWAY WITH A GREEN PARROT. WITHIN DAINY DOUBLE BORDERS OF BIRDS, BUTTERFLIES AND FLOWERS, WILD ROSES, PEACH-BLOSSOMS, NARCISSI, FRENCH MARIGOLDS, LILIES, POPPIES, AT BOTTOM A CHARMING VARIEGATION OF ROSES AND GREEN, BLUE AND FLORAL ORNAMENTS.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIth Century.)

£16 16s

Separate Persian Miniatures—*continued*.**1277 PERSIAN MINIATURE** FROM MUHAMMAD 'AWFI JAWAMI-AL-HIKAYAT NAMEH.

THE KING SEATED ON HIS THRONE, ON THE LEFT-HAND SIDE OF WHICH ARE HIS ATTENDANTS, IS RECEIVING FOUR PRISONERS WHOSE HANDS ARE TIED BEHIND THEIR BACKS. IN A BEAUTIFULLY DIAPERED BACKGROUND PEOPLE ARE LOOKING WITH GREAT INTEREST FROM THE WINDOWS AT THE PROCEEDINGS. THE WHOLE MINIATURE IS DELIGHTFULLY EXECUTED IN GOLD AND COLOURS, THE FOREGROUND BEING A CARPET OF BLUE AND GOLD SURROUNDED BY A NARROW FLORAL BORDER.

(MEASURING $4\frac{7}{8}$ by $6\frac{3}{4}$ INCHES.)

(Persia. XVth or XVIth Century.)

£42

1278 PERSIAN MINIATURE FROM MUHAMMAD 'AWFI JAWAMI-AL-HIKAYAT NAMEH.

A BANQUETING SCENE IN A GARDEN, BEAUTIFULLY EXECUTED IN GOLD AND COLOURS. THE KING AND SIX PEOPLE ARE RECLINING IN A CHARMING GARDEN, WITH THEIR ATTENDANTS CARRYING FLASKS. TWO DECANTERS OF WINE ARE TO BE SEEN. IN THE BACKGROUND ARE TREES, PINK CLOUDS AND TOWERS, AND IN THE FOREGROUND IS A LARGE GREY BIRD, AND FLOWERS GROWING IN THE GRASS.

(MEASURING $4\frac{1}{2}$ by $3\frac{3}{4}$ INCHES.)

(Persia. XVth or XVIth Century.)

£25

1279 PERSIAN MINIATURE FROM MUHAMMAD 'AWFI JAWAMI-AL-HIKAYAT NAMEH.

MINIATURE IN GOLD AND COLOURS OF A DUEL ON HORSE-BACK. TWO GALLANTS IN COMBAT, ONE OF WHOM HAS LOST HIS HELMET AND IS ALMOST UNABLE TO SEAT HIS HORSE. IN THE BACKGROUND ARE OTHER RIDERS, CARRYING STANDARD FLAGS, AND BEHIND THEM ARE SIX MEN BLOWING TRUMPETS. IMMEDIATELY TO THE FRONT OF THE DUELLISTS LYING ON A NARROW STRETCH OF GRASS IS A MUTILATED BODY. SPRAYS OF FLOWERS ARE DOTTED HERE AND THERE.

(MEASURING $4\frac{7}{8}$ by 9 INCHES.)

(Persia. XVth or XVIth Century.)

£12 12s

Separate Persian Miniatures—*continued*.**1280 PERSIAN MINIATURE** FROM MUHAMMAD 'AWFI JAWAMI-AL-HIKAYAT NAMEH.

A LANDSCAPE IN GOLD AND COLOURS, SHOWING A BLACK AND WHITE BULL, A PERSIAN LADY CARRYING A CHILD, AND A MAN HOLDING OUT HIS HANDS TO TAKE THE CHILD FROM HER. IN THE BACKGROUND IS A SPREADING TREE, ABOVE WHICH TWO BIRDS ARE FLYING, AND TWO MORE BIRDS ARE TO BE SEEN IN FLIGHT. TWO DEER ARE GAZING AT EACH OTHER PARTIALLY HIDDEN AMONG MULTI-COLOURED ROCKS, ON THE TOP OF WHICH RED FLOWERS ARE BLOOMING.

(MEASURING $4\frac{3}{4}$ by $4\frac{1}{4}$ INCHES.)

(Persia. XVth or XVIth Century.)

£10 10s

1281 PORTRAIT OF A PERSIAN BY MANSUR BEARING A FLAG IN HIS LEFT HAND, A PURPLE BELT ROUND HIS WAIST; HE HAS JUST WRITTEN A LETTER. AT THE BACK IS A RUGGED ROCK WITH TREES, IN THE FOREGROUND GRASS AND FLOWERS. A GOLDEN INK-POT AND A WRITING CASE ARE ON HIS RIGHT. THE MINIATURE IS DELICATELY COLOURED AND HEIGHTENED WITH GOLD.

(MEASURING $6\frac{1}{4}$ by $3\frac{1}{2}$ INCHES.) (Persia. About 1640.) **£75**

1282 A PORTRAIT OF ELEM KAN KERMANI (A CELEBRATED PERSIAN COURTEZAN, OF SHIRAZ, UNDER THE REIGN OF KERIM KAN), WEARING TROUSERS, DANCING AND HOLDING A SCARF ABOVE HER HEAD; ON HER RIGHT SIDE IS A SMALL CHILD AND ON HER LEFT A PEACOCK. SURROUNDED BY A BORDER OF BUTTERFLIES AND FLOWERS, TULIPS, MARIGOLDS, CARNATIONS, ANEMONES, AND OTHER GAILY COLOURED BLOSSOMS.

(MEASURING $12\frac{3}{4}$ by $9\frac{3}{4}$ INCHES.)

(Persia. XVIIIth Century.)

£21

1283 A PORTRAIT OF THE IMAM 'ALI, SON-IN-LAW OF MUHAMMAD, DRESSED IN BROWN, KNEELING, WITH HIS HANDS CROSSED HOLDING HIS DOUBLE-TONGUED SWORD WHICH IS RESTING ON HIS KNEES. HIS HEAD IS SURROUNDED BY A GOLDEN HALO. IN EACH CORNER OF THE MINIATURE IS A SMALL SQUARE WITH FLOWERS ON A GOLD BACKGROUND, AND ON THE LEFT-HAND SIDE OF THE MINIATURE IS A PERSIAN INSCRIPTION, "THERE IS NO HERO LIKE 'ALI, AND NO SWORD LIKE ZUIFI-QAR."

(MEASURING $6\frac{7}{8}$ by $4\frac{3}{4}$ INCHES.)

(Persia, XVIIIth Century.)

£15 15s

Separate Persian Miniatures—*continued*.

- 1284 **PORTRAIT OF A PERSIAN MINIATURE ARTIST**, ENGAGED IN PAINTING A PORTRAIT. HE IS ATTIRED IN BROWN AND IS WORKING IN A HALF-SITTING POSITION. IN THE FOREGROUND IS AN ENVELOPE-SHAPED WALLET AND A SMALL RECEPTACLE, PRESUMABLY CONTAINING WATER. THE MINIATURE ITSELF IS SURROUNDED BY A BLUE BORDER.

(MEASURING $5\frac{3}{4}$ by $3\frac{3}{4}$ INCHES.) (Persia.)

£21

- 1285 **PORTRAIT OF A PERSIAN PRINCE** DRESSED IN CLOTH OF GOLD WITH PEARL BUTTONS, RECLINING ON A BRIGHTLY COLOURED CARPET OF RED, GREEN, BLUE AND GOLD, SAYING HIS PRAYERS WITH A ROSARY; HE HAS A LARGE MOUSTACHE AND A FINE TURBAN. AT HIS SIDE IS A SWORD AND BEHIND HIM HIS BOW AND ARROWS. BEHIND HIM IS AN ATTENDANT BRINGING HIM A CUP. WITHIN DELIGHTFUL BORDERS OF BIRDS, FLOWERS AND BUTTERFLIES, APPLE-BLOSSOMS, ROSES, ANEMONES, INDIAN PINKS, IRIS, PEACH-BLOSSOMS.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIIth Century.)

£15 15s

1286 **TRIPLE MINIATURE.**

THREE MINIATURES, ONE SHOWING A PERSIAN LADY STAINING HER FEET WITH HENNAH, BETWEEN TWO ALMOND TREES IN FULL BLOSSOM. ON THE RIGHT IS A NATIVE COUPLE ENGAGED IN TALKING AND ABOVE IS A PERSIAN GENTLEMAN CAROUSING WITH A COURTEZAN. ATTENDANTS ARE BRINGING THEM ROSES. WITHIN A DOUBLE DAINTY BORDER OF BIRDS, WALLFLOWERS, PINKS, MARIGOLDS, RED AND BLUE ANEMONIES, VIOLETS, PEACH-BLOSSOM, INDIAN PINKS, IRIS, HAZEL-NUTS, TULIPS, AND ROSES.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIIth Century.)

£18 18s

- 1287 **PORTRAIT OF A PERSIAN PRINCE SMOKING A HOOKAH.** HE IS RICHLY ROBED IN AN EMBROIDERED GREEN DRESS AND WEARS A LONG BLACK BEARD; HE IS RECLINING ON AN EMBROIDERED GOLD CUSHION. AN ATTENDANT IS ON HIS RIGHT. WITHIN A DAINTY, DELIGHTFUL BORDER OF BIRDS, BUTTERFLIES, MARIGOLDS, IRIS, POPPIES, ANEMONES, TULIPS, ROSES AND OTHER ORIENTAL FLOWERS.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIIth Century.)

£15 15s

Separate Persian Miniatures—*continued.***1288 PORTRAIT OF A PERSIAN PRINCE.**

PERSIAN MINIATURE OF A YOUNG PERSIAN PRINCE DRESSED IN A COAT OF CLOTH OF GOLD, TRIMMED WITH FUR, A FUR CAP WITH A PURPLE FEATHER, BLACK LOVE-LOCKS, PINK AND GREEN BOOTS AND A VIOLET WAISTCOAT AND SKIRT, WITH GOLD BUTTONS.

(MEASURING 8 by 4 INCHES.)

(Persia. XVIIth Century.)

£7 10s

1289 SHIRIN BATHING.

A MAGNIFICENT PERSIAN SKETCH IN COLOURS, SLIGHTLY HEIGHTENED WITH GOLD, OF THE BEAUTIFUL SHIRIN, SO FAMED IN PERSIAN ART AND LITERATURE, BY THE SIDE OF A POOL. SHE IS DRAPED FROM THE WAIST DOWNWARDS, AND IS ENGAGED IN DRYING HER HAIR.

(MEASURING 7 by 4 INCHES.)

(Persia. XVIIIth Century.)

£21

1290 TWO LOVERS EMBRACING. A LADY SEATED, AND HER LOVER ON HIS KNEES. WITH A BACKGROUND OF WAVING GRASSES.

PERSIAN INK DRAWING ENRICHED WITH GOLD.

School of Riza Abbassi.

(MEASURING 8½ by 5¼ INCHES.)

(Persia. XVIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXXIV.).

£52 10s

1291 SPECIMEN OF PERSIAN CALLIGRAPHY BY MOHAMMAD EMIN IN VERSE, WITHIN DELIGHTFULLY EXECUTED DAINTY DOUBLE BORDERS, OF BIRDS AND FLOWERS, INCLUDING ROSES, JAPONICA, FUCHSIA, ANEMONE, POPPY, LILY, PANSY, PINK, VIOLET, MARIGOLD, JASMINE, NARCISSUS, IRIS, CHERRY-BLOSSOM, ALMOND-BLOSSOM, HYACINTHS, HAZEL NUTS, BLACKBERRY-BLOSSOM.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIth Century.)

£12 12s

Persian Miniatures—*continued*.**Persian Calligraphy**—*continued*.

- 1292 **SPECIMEN OF PERSIAN CALLIGRAPHY**, ELEGANT SHIKAST, WITH DELIGHTFULLY EXECUTED DAINTY DOUBLE BORDERS, OF BIRDS AND FLOWERS, INCLUDING INDIAN PINKS, ANEMONES, NARCISSI, FRENCH MARIGOLDS, HYACINTHS, MARIGOLDS, HAZEL-NUTS, DOUBLE NARCISSI.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIth Century.)

£4 4s

- 1293 **SPECIMEN OF PERSIAN CALLIGRAPHY**. WRITTEN BY MIR ALI. WITHIN GOLD ORNAMENTAL BORDER. (In translation.)

“ May my head be sacrificed to thee when thy sword revolves round my head,

I have no heart left which should become a shield for thy arrow!

Oh, do not be deceived by youth and ten days (i.e. short lived) beauty!

Because, even the Sun on reaching its zenith turns back (and declines).”

(MEASURING $5\frac{3}{4}$ by $8\frac{3}{4}$ INCHES.)

(Persia. XVIIth Century.)

£3 3s

- 1294 **SPECIMEN OF PERSIAN CALLIGRAPHY**, WITHIN GOLD ORNAMENTAL BORDER. (In translation.)

“ If you want a jar full of silver, or a golden tray,

You ought to pass into the land of Iraq.

May the inspiring (land of) Iraq be ever blessed;

For the fame of learning has increased on account of her.”

(MEASURING $4\frac{1}{2}$ by 7 INCHES.)

(Persia. XVIIth Century.)

£3 3s

- 1295 **SPECIMEN OF PERSIAN CALLIGRAPHY**, WITHIN GOLD ORNAMENTAL BORDER. (In translation.)

“ Pir Hirst, may God sanctify his secret, says;

O God, do not extinguish this lighted lamp, and do not burn this afflicted heart, and do not tear his sewn curtain, and do not drive away this trained slave.

Peace and honour.”

(MEASURING 7 by $8\frac{3}{4}$ INCHES.)

(Persia. XVIIth Century.)

£2 12s 6d



Persian Miniature. King and Council.
See Item No. 1271r.



Magnificent Miniature from Mahabharata.
(India, XVIIth Century).
See Items Nos. 1272G, 1272H, 1272I.

Persian Miniatures—*continued.***Persian Calligraphy**—*continued.*1296 **SPECIMEN OF PERSIAN CALLIGRAPHY, WITHIN GOLD ORNAMENTAL BORDER.**

(A PART OF A CERTIFICATE OF SUCCESSION, WRITTEN IN BEAUTIFUL FLOURISHING CHARACTERS.) (In translation.)

“Peace on their inhabitants!

As the chosen one of excellence, the great master Ala ul-Milat has returned the trust of Life to the demander Death (and died) and as his eldest son Mirza Hashim is in every way worthy of his father, therefore he is nominated as his successor in all the protected dominions generally and in Meshhed particularly.”

(MEASURING $6\frac{3}{4}$ by 10 INCHES.)

(Persia. XVIIth Century.)

£2 2s

1297 **SPECIMEN OF PERSIAN CALLIGRAPHY, WITHIN GOLD ORNAMENTAL BORDER.**

A CALLIGRAPHIC EXERCISE, TWO LETTERS OF THE ALPHABET JOINED TOGETHER IN AN ARTISTIC MANNER.

(MEASURING 6 by $6\frac{7}{8}$ INCHES.)

(Persia. XVIIth Century.)

£1 1s

TURKISH.1298 **ASTROLOGY.**

Treatise on Astrology. (In Turkish.)

BEAUTIFULLY WRITTEN MANUSCRIPT IN BLACK INK, WITH SOME WORDS IN RED AND BROWN, AND NUMEROUS COLOURED DRAWINGS (RED AND BLACK) OF AN ASTROLOGICAL CHARACTER. ON 189 LEAVES OF PAPER.

12mo, original Turkish leather binding with flap.

(XVIIIth Century.)

£12 12s

This little book contains some of the chief passages from the Koran which are used as charms, some Arabic prayers with a Turkish commentary on the origin and magical power, magic figures chiefly shown as seals of various prophets which may be used as amulets, and all kinds of formulas and litanies to which special magical powers are attached.

Turkish Miniatures—*continued*.

THE ONLY MINIATURE KNOWN OF THE DANCING DERVISHES.

1299 **REMARKABLE AND BEAUTIFULLY PAINTED MINIATURE** ILLUMINATED IN GOLD AND COLOURS, BY A TURKISH ARTIST, EARLY XVIIth CENTURY, OF THE DANCING DERVISHES AT CONSTANTINOPLE OPPOSITE THE GOLDEN HORN.

SEVEN DANCING DERVISHES ARE SHOWN WITH A PECULIAR HEADGEAR (WHICH THEY STILL USE TO-DAY DURING THE RELIGIOUS DANCE), AND WEARING A COAT AND SKIRT OF WHITE, GREEN, BLUE OR YELLOW. TO-DAY THEY WEAR WHITE ONLY. A BAND IS PLAYING AND A LARGE CROWD OF GAILY CLOTHED AND TURBANNED SIGHT-SEERS IS WATCHING INTENTLY. RIGHT AT THE BACK CONSTANTINOPLE AND THE BOSPHORUS COVERED WITH BARQUES IN FULL SAIL ARE VISIBLE.

ON THE REVERSE OF MINIATURE IS A FAMILIAR SCENE IN A TURKISH GARDEN; THE LADY OF THE HOUSE IN ORIENTAL ATTIRE WITH RICH ORNAMENTS IS HAVING SUPPER IN THE GARDEN WITH HER SLAVE DRESSED IN BLUE POURING OUT SHERBET. AN ORCHESTRA OF FOUR LADIES IS PLAYING; THE INSTRUMENTS USED ARE A ZITHER, A MANDOLINE, A TAMBOURINE, AND AN INSTRUMENT SIMILAR TO A VIOLIN. THE BACKGROUND SHOWS THE MAGNIFICENT ORCHARD WITH FRUIT HANGING FROM THE TREES AND A CHARMINGLY ARRANGED FORMAL GARDEN WITH GAY FLOWERS, THE LILIES BEING IN FULL BLOOM. THE LADY IS RECLINING BENEATH A PLUM TREE LADEN WITH FRUIT. ON THE RIGHT A FOUNTAIN IS PLAYING.

(MEASURING 10 by $4\frac{3}{4}$ INCHES.)

(Turkey. Early XVIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXXV.).

£125

Religious representations among the Moslems are of exceeding rarity owing to the well-known prohibition against the reproduction of the human figure. Turkish miniatures are especially rare, and no other miniature of this essentially Turkish and essentially religious scene of the Dancing Dervishes is known.

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Turkish Miniatures—*continued*.1300 **CALLIGRAPHY.**

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SIAM.

SIAMESE MAGICAL MANUSCRIPT WITH MINIATURES IN COLOURS.

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Small oblong folio. (In lettered buckram case.)

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Together with a MS. translation into French with notes by J. Baptiste, Bishop of Mallos, who translated the work in 1847 for the Portuguese Consul at Siam.

The MS. was chiefly intended for divination purposes and was consulted in order to know what were lucky days for marriage, divorce, gambling, trading, sowing, etc.

Part of the book is devoted to telling the future of a man according to his fate:—

“ he will be faithful in love ”;
 “ he will be a mandarin ”;
 “ he will have sons ”;
 “ he will have a daughter ”;
 “ he will be rich ”;
 “ he will be a prophet ”;
 “ he will be a slave ”;
 “ he will be not poor ”;

“ he will be victorious ”;
 “ he will have several wives who will die in turn ”;
 “ he will commit suicide ”;
 “ he will talk incessant nonsense ”;
 “ he will have slaves ”;
 “ he will have much money.” Etc.

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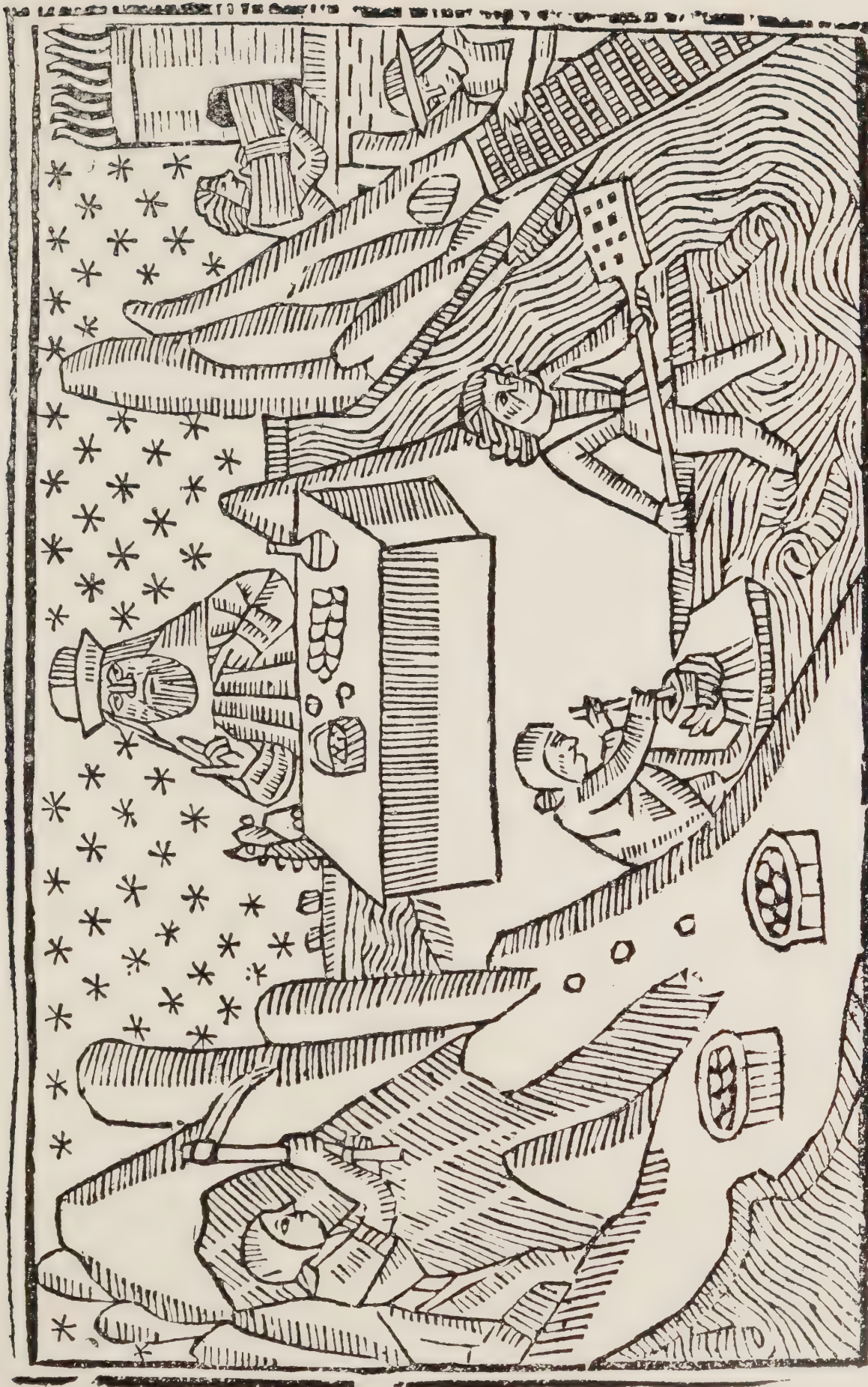
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hertzen frostig/ zytrend/ vnd
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bald eyltē die schreiber:
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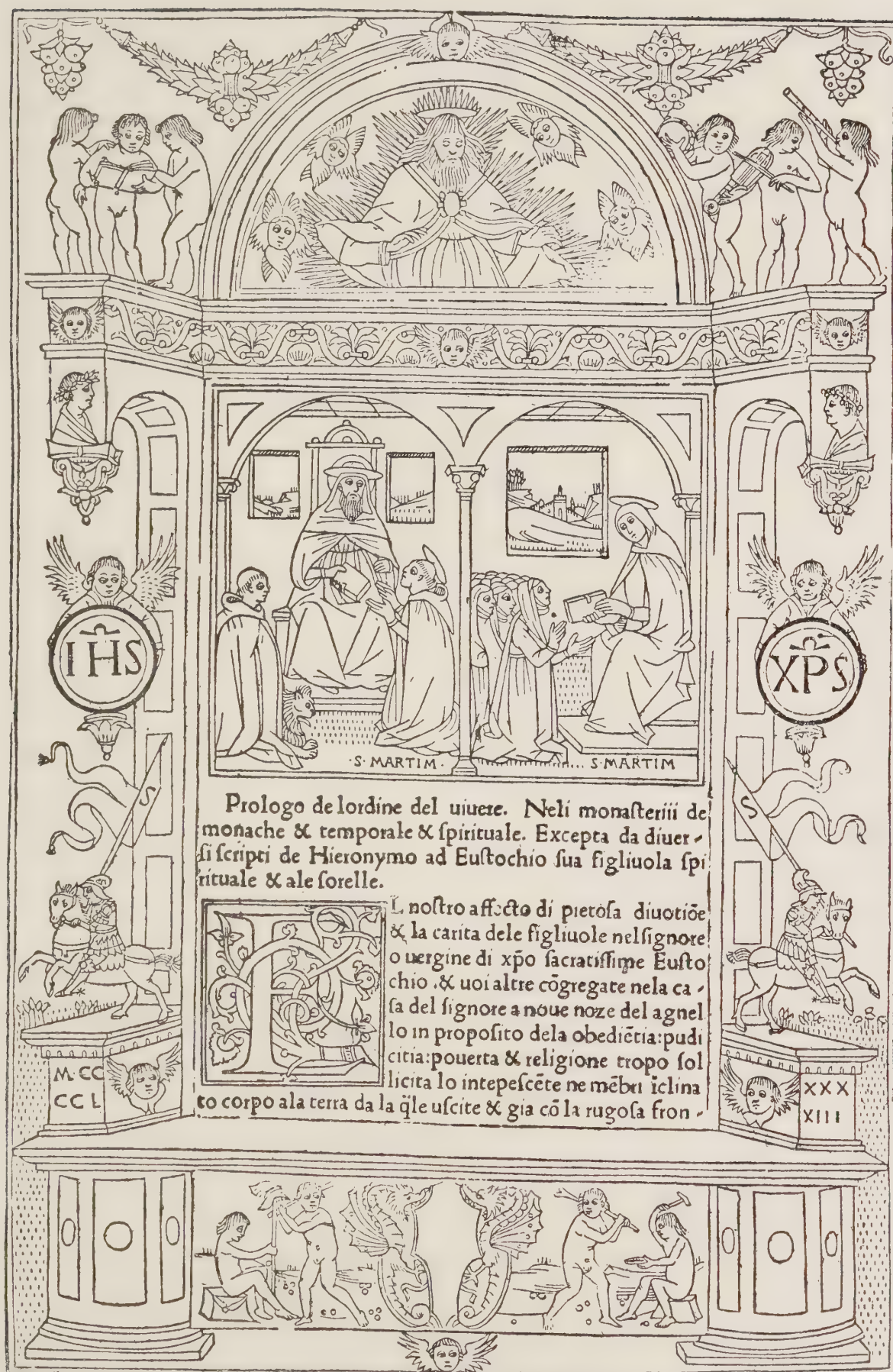
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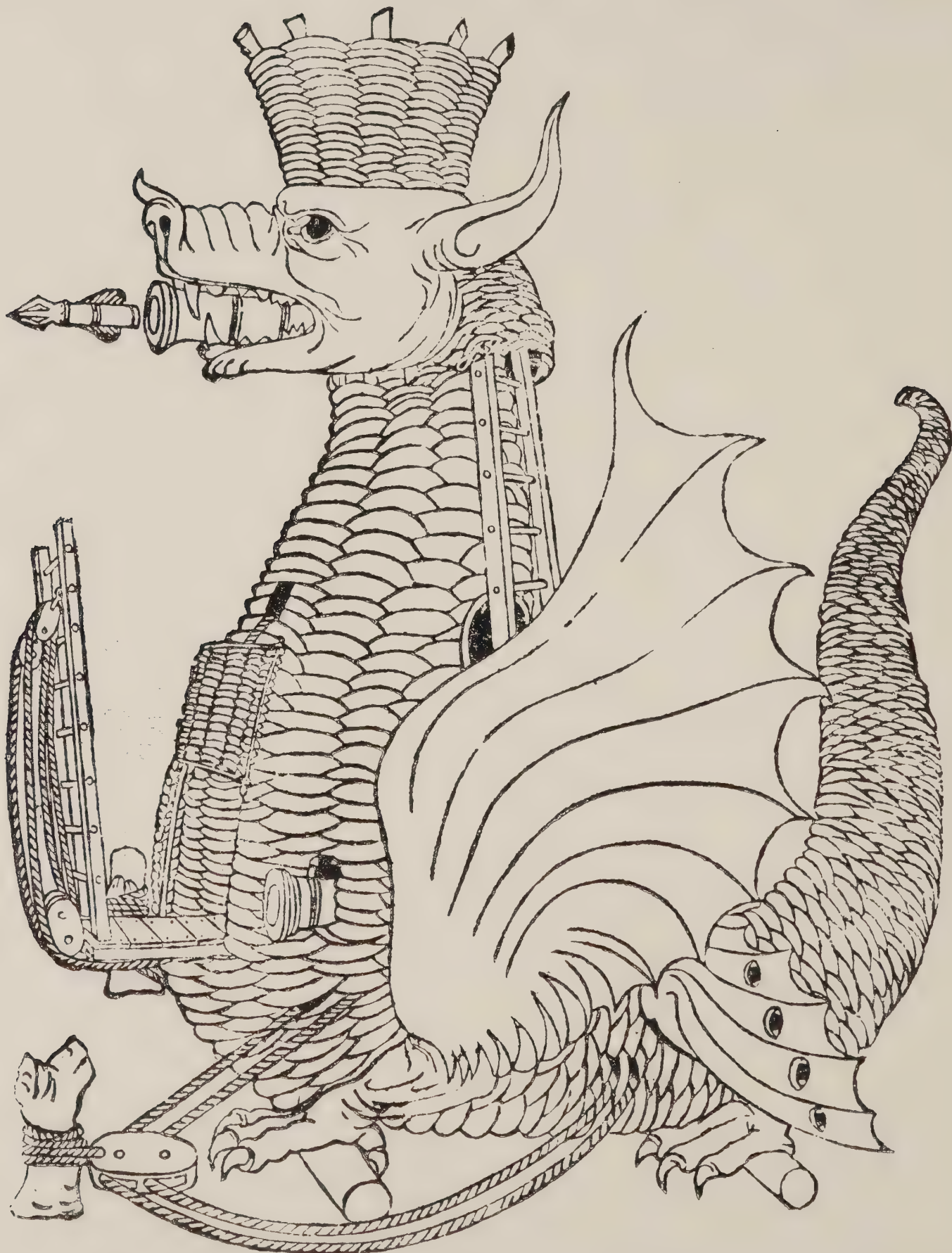
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(SEE ILLUSTRATION, PLATE NO. LXXIX.).

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Small 4to, old vellum.

*(Francfort on the Maine, Egenolff, about 1540.)***£42**

"Title in roman, italic, and gothic letters within border containing several scenes from Exodus: the Israelites crossing the Red Sea, the fall of manna, Moses receiving and breaking the Tables of the Law, the Brazen Serpent, the Golden Calf. Just below the letterpress is the artist's monogram and S.B. On the verso and on each following page is an oblong woodcut about 50 x 70 mm. The last two pages are occupied by two cuts each. Each has a line or two of Biblical quotations above and below: that above in Latin (roman letter) and that below, its German translation (black letter). In all these are 80 cuts, besides the title, all illustrating the Old Testament, the last six cuts representing the Evangelists and David and St. Paul. Close copies of some of the same cuts were later used in the Coverdale Bible of 1535 and in Tyndal's New Testament, 1536."

Woodcut Illustrations—continued.

1796 **BEHAM** (Hans Sebald). **Biblia Veteris Testamenti & Historie**, artificiosis picturis effigiata. *Francfort*, 1551. (Top of title margined).

Novi Testamenti, Jesu Christi historia effigata. *Francfort*, 1551.

Apocalypis S. Ioannis. *Francfort*, 1551

Sanctorum et Martyrum Christi Icones Quaedam Artificiosissimae. *Francfort*, 1551.

Together in one volume, small 8vo, *full levant morocco, inside dentelles*. **£18 18s**

FINE COPY. WOODCUT ILLUSTRATIONS ON EACH TITLE, AND 432 WOODCUTS BY HANS SEBALD BEHAM AND HANS WEIDITZ. TO EACH WOODCUT OF THE FIRST TWO PIECES IS A BIBLICAL QUOTATION IN LATIN ABOVE, AND ITS GERMAN TRANSLATION BELOW. THE LAST ITEM HAS ONLY THE TITLE ABOVE EACH CUT.

THE WOODCUT TO TITLE OF SANCTORUM IS ESPECIALLY INTERESTING AS BEING ONE OF THREE WOODCUTS WHICH CONTAINS THE ARTIST'S INITIALS "H. W."—HANS WEIDITZ.

1797 **BERTHOLDUS**.

Horologium devotionis circa vitam Christi.

Black Letter, 30 long lines to a full page, with initial letters painted in red. *With 36 very fine and interesting woodcuts.*

8vo, *vellum*.

(*Basle, Johann Amerbach, not after 1490.*)

£75

A BEAUTIFUL COPY WHICH CONTAINS EXCELLENT IMPRESSIONS OF THE SERIES OF 36 MAGNIFICENT WOODCUTS.

A copy in the Basel University Library has a rubricator's date 1490. Amerbach and Petri apparently presented thirteen copies to the Basel Charter House in 1489 or 1490.

Hain *2990, *2993, *8928. Proctor 7635. Pellechet 2247. Schreiber 3442.

British Museum Catalogue, Vol. III., p. 753.

Woodcut Illustrations—continued.1798 **BERTHOLDUS. Zeitglocklein.**

Das andechtig Zeitglocklein des Lebens und Leidens Christi. Nach den vierundzweintzig Stunden aussgeteilt.

Black Letter, two types, 23 long lines to a full page. *With 26 magnificent woodcuts, of which 24 are identical with the woodcuts in the first Latin edition published at Nuremberg by the same publisher on the 11th May, 1489. In addition there is a frontispiece shewing a clock-face with a bell on the top and Judas demanding thirty pieces of silver from the priests.*

Small 8vo, brown morocco extra, with antique gilt ornaments, *g. e.*, by Hardy.

Nuremberg, Friederich Creussner, 6th April, 1493.

£105

Each woodcut occupies a page by itself without text. Small letters are used for initials and are painted over in red in this copy.

The woodcuts are as follows:—

- | | |
|--|--------------------------------------|
| (1) The Annunciation. | (12) Jesus before Pilate. |
| (2) The Nativity. | (13) Jesus mocked. |
| (3) The Circumcision. | (14) The flagellation. |
| (4) The Three Kings. | (15) Pilate washing his hands. |
| (5) The Flight into Egypt. | (16) Jesus nailed to the Cross. |
| (6) The Money-changers driven from the Temple. | (17) The Cross being raised. |
| (7) The Baptism. | (18) The Crucifixion. |
| (8) The Last Supper and the Foot-Washing. | (19) Jesus being put into the grave. |
| (9) Jesus on the Mount of Olives. | (20) Purgatory. |
| (10) The Arrest. | (21) The Resurrection. |
| (11) Jesus before Caiphas. | (22) The Ascension. |
| | (23) The Ascent of the Holy Ghost. |
| | (24) The Last Judgment. |

In addition to the defective copy at the British Museum we have only been able to trace (according to Schreiber) three further copies, all of which are in German Libraries, viz., the Prussian State Library at Berlin, the Bavarian State Library at Munich, and the Library at Zwickau.

Hain *16279. Proctor 2159. British Museum Catalogue, Vol. II., p. 454. (The British Museum copy wants ten leaves.)

Woodcut Illustrations—*continued*.1799 **BERTHOLDUS. Zeitglocklein.** Another Edition.

Black Letter, printed in red and black, 19 long lines to a full page, *with horological woodcut on title and 41 small spirited woodcuts in the text (one printed in red).*

12mo, *original contemporary German binding of oak boards and leather with blind stamped ornaments, gilt gauffred edges, metal clasps.*

Nuremberg, Caspar Hochfeder, 1495.

(SEE ILLUSTRATION, PLATE NO. LXXXII.).

£125

With the woodcut of a clock on the first page, illustrating the title. The unequal numbers are printed in red, with the Arms of the Empire and of Nuremberg. On the back a woodcut containing the instruments of the Passion. The 21st is printed in red, 11 and 36 are reversed and 27 is turned half round.

At the end is a supplement entitled "Andechtig und Vruchber Lob der Gelyder Marie" printed in black and red, with a woodcut on the title of the Virgin surrounded by a radiant aureole with her feet on the crescent offering an apple to the infant Jesus. Two angels are hovering overhead and numerous stars fill the background.

The only copies of this rare little book besides our own are to be found in the British Museum, the Library at Schaffhausen, and a defective copy in the Prussian State Library at Berlin.

Not in Hain. Proctor 2293. British Museum Catalogue, Vol. II., p. 476.

1800 **BIBLE.**

Wolgerissnen und Geschnidten Figuren ausz der Bibel.

Italic letter, with 149 delicate woodcuts by Bernard Salomon, called "Le Petit Bernard."

8vo, *brown morocco, three-line fillet border on sides, inside dentelles, fully gilt back, g. e., by Hardy-Mennil.*

Lyons, Tournes, 1554.

£7 10s

First German edition of these illustrations to the Old Testament, with the German text, which is by Caspar Scheyt; dedicated by him to Nicolas Gerbelius.

Woodcut Illustrations—continued.

- 1801 **BONAVENTURA.** *Devotissimum opus passionis Christi Meditationum omnibus predicatoribus devotisque religiosis necessarium.*

Roman and black letter, long lines to a full page.

With 18 fine woodcuts, one full-page.

8vo, vellum. *Pesaro, per Petrum Capha in domo Hieronymi Soncini, 1510.* **£25**

Pesaro, a port on the Adriatic, was the birthplace of Rossini. Printing was introduced into the town by the famous Gerson or Jerome Soncino in 1507. He came there under the protection of John Sforza of Aragon, Lord of Pesaro. It was at Pesaro that Soncino was most active, and it was there that he printed his finest books.

- 1802 **BURCMAIER** (Hans). **Treitzsaurwein** (Marc). **Der Weiss Kunig;** eine Erzählung, von den Thaten Kais, Maximilian Ien.

With 237 large and finely engraved woodcuts by Hans Burgmaier, depicting the various scenes, social and military, in the life of Maximilian.

Folio, half morocco gilt, uncut, t. e. g. Vienna, 1775-9. **£12 12s**

The first appearance of these Spirited Woodcuts; although the Wood Blocks were engraved in 1518-19, they were not used until the above date.

- 1803 **A COLLECTION of 600 wood-engravings of the 16th Century**, taken from old German and Swiss woodcut books, containing views, portraits, animals, medallions, birds, costumes, ornamental borders, initials, battle-scenes, etc., etc.

All neatly laid down on stout paper, and bound in folio volume, full levant morocco, blind tooled on sides, g. e. Circa 1550, etc. **£10 10s**

- 1804 **COLONNA** (F.). **La Hypnerotomachie di polophilo cioe pugna d'amore in sogno dov'egli mostra che tutte le cose humane non sono altro che Sogno;** & dove narra molt'altre cose degne di cognitione.

With the beautiful woodcuts.

Folio, calf. Venice, Aldus, 1545.

£85

A MAGNIFICENT COPY OF THE SECOND ALDINE EDITION.

Woodcut Illustrations—*continued*.

THE FIRST FRENCH EDITION OF THE DREAM OF POLIPHILE.

- 1805 **COLONNA** (F.). **Hypnerotomachie ou Discours du Songe de Poliphile**,
Deduisant comme Amour le Combat a l'occasion de Polia. Nouvelle-
ment traduit de langage Italien en Francois. (Par Jean Martin).

Roman letter, 45 long lines to a full page.

*With superb woodcuts drawn by a French artist who was inspired
by the remarkable woodcuts of the Aldine edition of 1499.*

Folio, contemporary calf, rebaked.

Paris, L. Cyaneus (Blaublom) for Kerver, 1546.

£75

FIRST EDITION IN FRENCH. "The name of the author is found only by the large initial letters, beginning each chapter. These read from the beginning of the book to the end give Poliam Frater Franciscus Columna Peramavit. This Polia is supposed to be Lucretia Lelio, daughter of a lawyer at Treviso, at which place the work was finished May 1, 1467. The book sets forth in the shape of an allegory Colonna's passion for Polia. The interest, however, lies in the beautiful and numerous woodcuts with which the narrative is adorned, introducing mythological subjects, amatory emblems, symbols of reproduction and fertility, more or less veiled, inclusive of those purely phallic which usually are found mutilated but in this copy are perfect. There are several architectural subjects of much beauty. These illustrations are freely adapted from the original Italian designs (it is supposed by J. Gougon or J. Cousin), and number about 180. There is a remarkable woodcut title with figures of satyrs and amorini; goats' heads, tortoises, fruit, etc., are introduced in symbolical agreement with the subject of the book; three shields, each bear the publisher's device." Catalogue of Early French Books in the Collection of C. Fairfax Murray.

Woodcut Illustrations—continued.**1806 EPILOGO en medicina y cirugía, cobeniente a la Salud.**

Black Letter, double columns, 41 lines to a full page. *Woodcut initial letters. With large circular woodcut of glass flasks on back of title. "El modo para conocer las urinas," fine woodcut showing a medieval laboratory and two learned doctors in cap and gown discussing the contents of a flask of urine, within woodcut borders. With several woodcuts and with three extremely large (folding) double-page woodcuts of the anatomy of man, man's muscles, the anatomy of woman, and a large full-page cut of man influenced by the signs of the Zodiac and another fine full-page woodcut of man.*

Folio, Spanish morocco, blind stamped, inside dentelles, inside doublures, g. e.

Burgos, Juan, of Burgos, 15th May, 1495.

£250

Editio Princeps of this Spanish Medical Classic.

To our knowledge there is only one complete copy of this book, the present has the title-leaf and a portion of the three folding plates in excellent facsimile.

The work is divided into nine treatises, and has the peculiarity of having the table to all nine treatises printed between the 8th and 9th treatises.

Méndez supposed that the author of this very interesting medical work was Valasco of Taranta, but Haebler does not agree with him.

Tractate	I.	is entitled	"De Urinas."
"	II.	"	"De la Flebotomia o sangrias."
"	III.	"	"De los XII. signos."
"	IV.	"	"De las dolencias de las mugeres."
"	V.	"	"De la cirugía de las Ilagas," etc.
"	VI.	"	"Del Pulso."
"	VII.	"	"Tractado de la Peste de Maestre." Velasco de Taranta, prothomedico del rey de Francia.
"	VIII.	"	"De la generacion o formacion de la criatura."

Haebler 246. Copinger 2301.

There are only three other copies of this book known, viz., in the Bibliothèque Nationale, Paris, and Bibliothèque Royale, Brussels, and ONLY 1 COPY IN U.S.A. (ACCORDING TO CENSUS), viz., in the Library of Hispanic Society of America, New York.

Woodcut Illustrations—continued.

- 1807 **CEYLER** (Johannes). **Nauicula sive Speculu facuor (um)** . . . in sermones juxta turmarum seriem diuisa; suis figuris iam insignita; a Jacobo Othero diligenter collecta. Compendiosa vite eiusdem descriptio per Beatum Rhenanum Selestatinum.

With 113 humorous woodcuts, showing the various kinds of fools and their follies.

Small 4to, full morocco, gilt borders on sides, g. e.

Argentorati, 1511.

£15 15s

- 1808 **GUICO**. **Statuta et Privilegia Ordinis Carthusiensis, et multiplex confirmatio ejusdem.**

Black Letter, long lines to a full page.

With very fine woodcuts the full size of the page, rubricated, and fine woodcut initials.

Folio, old calf, gilt borders on sides, fully gilt back, inside dentelles, g. e. Basel, Amorbach, 1510.

£25

This volume contains the five parts of the Statutes and Privileges of the Carthusian Order; in addition there is at the end a leaf containing the prohibition made by Pope Leo X forbidding the Carthusians to leave their Order to enter another Order.

THE EARLIEST WOODCUT BORDER FOUND IN ENGLISH PRINTING.

- 1809 **HALES** (Alexander de).

Expositio Super libros Aristotelis de Anima.

One leaf (slightly damaged) from this excessively rare book, comprising the greater portion of Signature B 1, the one side having the wide and extremely ornamental woodcut border composed of flowers, fruit and birds. Printed in **Black Letter**,

Preserved in a lettered buckram portfolio.

Oxford, Theodore Rood, 1481.

£14 14s

An extremely interesting and valuable specimen of the work of the First Oxford Printer, especially as the woodcut border is the earliest example found in England.

Woodcut Illustrations—continued.**1810 HIERONYMUS.****Vita e Epistole.**

Roman letter, double columns, 48 lines and headline to a full page.
With fine initial letters, nearly two hundred woodcuts and printer's device.

Folio, *old vellum.*

Ferrara, Lorenzo Rossi, 12th October, 1497.

(SEE ILLUSTRATION, PLATE NO. LXXXIII.).

£250

“The book is divided into three parts by three frontispieces or half-titles, cut on wood and enclosed in ornamental borders, the pages of text facing these being also in borders and bearing a double woodcut and large capital. Part I., containing the life of S. Jerome, has 17 column-cuts; Part II. has 120; Part III. has 41. At the end of Part II. is an upright cut of S. Jerome and his lion enclosed in a pretty border. The woodcuts are in the Venetian style, but are nearer akin to the Dantes of 1491 than to the Malermi Bible. The designs, however, are good, and many of the little cuts, especially some of those illustrating conventual life, are very interesting, and often show an almost humorous naïveté.” Catalogue of the Early Italian Books in the Collection of C. W. Dyson Perrins. No. 124.

The first and second title-pages consist of large Gothic characters with flourishes cut on wood and are wanting in many copies. Our copy contains also the rare *Vita* which is prefixed to the work.

Hain 8566 (without seeing it). Proctor 5767.

Woodcut Illustrations—*continued*.1811 **HIERONYMUS. Vitas Patrum.**

(This is the whole of the title, and is printed in large white letters on a black ground in the centre of the page.) (On the top of the first column of the second leaf recto occurs :) Here foloweth the right deuovte / moche lowable / & recomendable lyff of the olde Auncyent holy faders hermytes / late translated out of latyn in to frenshe / and dylygently corrected in the cyte of Lyon / y^e yere of our Lord.M.CCCC.lxxxvi. vpon that whiche hath be wryten and also translated out of Greke into Latyn / by the blessed & holy Saynt Jerome right deuovte & approued doctour of the chirche / & other solytarye relygyouse persones after hy. And after in the yere of our lorde. M.CCCC. lxxxxi, reduced into Englysshe folowyng the cople / alwaye vnder correccyon of doctours of the chirche.

[Colophon] Thus endyth the moost vertuose hystorye of the deuovte & right renommed lyues of holy faders lyuynge in deserte / worthy of remembrance to all well dysposed persones / whiche hath be translated out of Frensshe in to Englysshe by Wyllyam Caxton of Westmynstre late deed / and fynnysshed it at the laste day of his lyff. Emprynted in the sayd towne of Westmynstre by my Wynkyn de Worde the yere of our lorde. M.CCCC.LXXXXV. and the tenth yere of our souerayne lorde kyng Henrye the seventh.

Black Letter, double columns, *and adorned with a large number of woodcut illustrations.*

Small folio, *full morocco gilt, g. e.*

Westminster, Wynkyn de Worde, before August 21st, 1495. £200

The first leaf (containing the title) is in facsimile, and the last leaf, with printer's device, missing, but a clean and good copy of this magnificent specimen of old English typography, considered one of the masterpieces of Wynkyn de Worde's press. Not in Hain. Duff 235. Proctor 9697.

Woodcut Illustrations—continued.**1812 HORAE. Hore Intemerate Virginis Marie, Secundum usum Romanum.**

Gothic Letter, printed on vellum, 96 leaves, long lines, 29 to a full page, *the text within historiated borders, of hunting scenes, nude and grotesque figures, Biblical subjects, saints, etc., astrological man, and 18 large cuts, initials supplied in gold and colours, the woodcuts and borders uncoloured, Kerver's large printer's device.*

Dark brown morocco stamped in blind, doublures, g. e., by Lortic, in a red morocco slip case.

(Colophon) Les presentes heures a l'usage de Rome furent acheuees le premier iour de Decembre lan Mil cinq cens et deux Par Thielman Keruer imprimeur; et libraire iuré de l'université de Paris pour Remacle libraire, Paris, 1st September, 1502. **£42**

Title-page mainly occupied by Kerver's large unicorn device, within historiated border. On verso is the anatomical man, French inscriptions cut on the block, others in Gothic type, above and below. On the opposite page is the usual almanac (1497-1520); the calendar follows on 12 pages.

There are 18 cuts in the text, all nearly full-page.

Every page is within historiated borders, mostly consisting of pastoral scenes, and grotesques (*manière criblée*), including curious subjects, such as a boar, with pestle and mortar, a cat seated on a pair of bellows, performing her toilet in characteristic attitude, boys bird-nesting, shepherds and others playing musical instruments, including the pipe and tabor, etc. There are numerous subjects from the Creation, the Life of Jesus, signs of Judgment, etc.

FIRST ILLUSTRATED EDITION OF HORACE.**1813 HORATIUS.**

Opera. Cum quibusdam annotationibus. (Annotated by Jacob Locher).

Black Letter, double columns, 74 lines of commentary surrounding the text and head-line to a full page. *With woodcut on title of Locher at his desk and 156 fine woodcuts throughout the volume, most of which are composite.* Capital spaces.

Folio, calf blind tooled, r. e.

Strassburg, Johann [Reinhard] Grüniger, 12th March, 1498.

£22 10s

THIS EDITION, WHICH WAS PUBLISHED BY JACOB LOCHER, MAY BE COUNTED AS AN EDITIO PRINCEPS, AS IT WAS NOT PUBLISHED AFTER PRINTED TEXTS, BUT AFTER MANUSCRIPTS THAT WERE FOUND. The illustrations are of great interest. Especially noteworthy are: (1) The woodcut on the second leaf representing the nine Muses: Calliope enthroned crowns the poet Horace kneeling before her. (2) Horace before Maecenas. (3) The murder of Julius Cæsar by Brutus and Cassius.

(Worm hole in last few leaves.)

Hain-Copinger *8898. Proctor 485. Schreiber 4240. British Museum Catalogue, vol. 1, p. 112. Pellechet (Lyon) 345.

Woodcut Illustrations—continued.**1814 HOROLOGIUM DEVOTIONIS.**

Black Letter, 22 lines to a full page; capital spaces. Rubricated in blue and red.

With 37 fine and interesting cuts, 20 on wood, 14 in the criblé style on metal (probably by the "Master of St. Erasmus"); seven are repeated, including the Nativity on the title-page.

Cologne, Ulrich Zell (about 1485).

Bound up with

Kempis (Thomas a). Meditationes de vita et beneficiis salvatoris Jesu Christi.

Black Letter, 22 lines to a full page; capital spaces. Rubricated in red and blue.

Cologne, Ulrich Zell (about 1485).

Together 12mo, contemporary oak boards, bound in stamped pig-skin, with interesting stamps of flowers and animals, with clasp. £125

(1) Hain 2995 (1)-8931 (1). B. M. Cat., Vol. I., p. 199. Only 5 copies of this book in Europe are known according to Schreiber (3444). Only 3 copies in U.S.A.

(2) Hain 10993-10995. B. M. Cat., Vol. I., p. 200. Only 1 copy in U.S.A.

THE FIRST ILLUSTRATED BOOK FROM THE FERRARA PRESS.

1815 JACOBUS PHILIPPUS (Foresti). Bergonensis. De claris mulieribus.

Black Letter, 45 lines and head-line to a full page, with marginalia, and over 170 woodcuts, chiefly portraits of women, and printer's device. *Title printed in specially fine woodcut characters, woodcut initial letters and borders.*

Folio, russia, inside dentelles, g. e., by Binda, of Milan.

Ferrara, Lorenzo Rossi, 29th April, 1497.

£120

Hain *2813. Proctor 5762. Pellechet 2069. Pollard: "Catalogue of Italian Books in Dyson Perrins' Collection," No. 120.

Kristeller, pp. 143-4, Lippmann, "Wood engraving in Italy," p. 153.

The woodcuts have made this one of the famous collectors' books for all time.

On the reverse of the title is a magnificent woodcut of the author presenting his book to Beatrice of Aragon, Queen of the Hungarians and Bohemians, within a full-page woodcut border in the Venetian style.

On leaf 6b are eight small cuts of delightful workmanship, within full-page woodcut border (the same as the first) illustrating the Life of the Virgin.

The first page of text is surrounded by a full-page, but different, woodcut border of Venetian style.

In the text are 56 woodcut portraits of women (used as 172 by repetition). Most of these text-cuts, as shown by their frequent repetition, are merely fanciful, judging by the few at the end of the book which represent contemporaries (mostly ladies of the houses of Sforza and D'Este, e.g., Bianca Maria Visconti, who married Franchescio Sforza, Catarina, natural daughter of Galeazzo Maria Sforza, Leonora of Aragon, who married Duke Hercules, Bianca D'Este, Ginevra Sforza, etc.) and have the appearance of being likenesses.

The Damisella Trivulcia, a learned maid of Milan (who was about fourteen when this book appeared, and soon after married Francesco Torrelli, of Palma) is the only one of these who may possibly have been flattered by the artist.

Woodcut Illustrations—continued.

1816 **JACOBUS PHILIPPUS** (Foresti). **Bergomensis.** **Supplementum Chronicarum.**

Black Letter, 60 long lines to a full page. *Decorative woodcut initial letters, and numerous woodcuts.*

Folio, vellum.

Venice, Bernardinus Rizus, 15th February, 1492.

£52 10s

Hain *2809. Proctor 4962. Essling 343. Pellechet 2068. Catalogue of early Italian Books in the Library of C. W. Dyson Perrins, No. 61, "The 1486 edition, the last revised by the author was the first to have illustrations, its large woodcuts of the fall and death of Abel contrasting strangely with the unworthy little cuts of cities, some of them, including that of Venice itself, copied from the Fasciculus Temporum. In 1490 Bernardinus Rizus of Ricius took over the book, and added an additional large scripture cut of the Tower of Babel and substituted some much better plans of cities, those of Rome, Venice, Genoa, and Verona being especially notable. To the present edition he added a frontispiece of the six days of Creation from the 1490 Malermi Bible and also a small cut of the ark from the same source. The frontispiece and first page of text are enclosed in a border, also used in the Legendario di Sancti of December, 1492, showing at the top mermen, at the foot putti supporting a shield, pressing grapes, etc., and at the sides highly decorated columns. Decorative capitals. The author was born at Solto near Bergamo in 1434, became an Augustinian in 1451, and was subsequently Prior of Imola (1494) and of Forli (1496). He died at Bergamo, 1504." The frontispiece and first page of text are (as usual) slightly cut at top.

1817 **LICHTENBERGER** (Johann Grunbach).

Prognosticatio.

Black Letter, 37 long lines to a full page. *With 45 fine interesting woodcuts.*

4to, oak boards (rebacked).

Strassburg (Bartholomaeus Kistler, after 31st December, 1499).

£52 10s

Fairfax Murray Catalogue No. 240, "title in four lines of large type above a woodcut of Mars and warlike scenes, within two border-pieces; on verso a similar woodcut of Janus and others, on last leaf a woodcut of a bearded person (? Lichtenberger) seated at desk and turning his head over his right shoulder towards the Almighty in the clouds; before the desk are three other learned persons, one bearded. Besides the three cuts just mentioned there are 42 others, each occupying half a page and mostly in the Strassburg style. Among the woodcuts are the following:—The author kneeling before the Almighty; Saturn with sickle, wooden leg-support and crutch; Preaching from square rostrum; Monk with fiend perched on his shoulder, often called Luther; Burning of cards, dice, backgammon and chess-boards by order of the Pope; Reducing length of hair and fashionable shoes."

Hain *10084. Proctor 775. This is a second edition (with different cuts on the title-page and its verso) of Hain *10085. British Museum Catalogue, vol. 1, p. 165.

Woodcut Illustrations—*continued*.1818 **LIRER** (Thomas).**Chronica von allen Königen und Kaisern. (Schwäbische Chronik.)****Black Letter**, 32 long lines to a full page. *Some woodcut capitals and some capital spaces. With 18 remarkable full-page woodcuts.*Small folio. *Vellum*.*Ulm, Conrad Dinckmut, 17th August, 1486.***£105**

The Woodcuts are as follows:—

1. The Imperial Family listening to a Preacher.
2. St. Lucius harnessing a bear to his plough.
3. Castles Hewen and Guttenberg.
4. The Emperor Kuri gives the town of Lückirchen to his son.
5. The Emperor visits Kirchberg.
6. The first Swabian Duke approaches Kavenaw.
7. The Siege of Ulm.
8. The Lord of Herrenberg marries his daughter to Ruland of Tübingen; below six coats of Arms.
9. The Siege of Ulm.
10. The Markgraf of Bavaria takes an oath that he will forego revenge.
11. The Fight of Constantine against the Hungarians.
12. A Scribe throws the Lord of Kelmütz down a cliff.
13. The Lord of Rotenhan besieges the town of Lindau.
14. Duke Hugos' son fights the peasants.
15. Curious Halberd combat between four Knights, in champ-clos.
16. The Castle of "Argo the Long."
17. Queen Elisa urges Arbogast to fight the Heathen.
18. Three Emperors and three Popes.

The artist is remarkable for his graceful rendering of architecture; his horses too are well designed.

A complete copy should have 23 woodcuts; this lacks five, and four other leaves.

Hain *10118. Schreiber 4509. Third edition but second with date. Not in Proctor. No copy in Bodleian or British Museum Library. Only four copies known (all in German libraries). Far rarer than the January edition.

1819 **LIVY. Decades noviter impressae.***With numerous large and small woodcuts, nearly 500 in all.**Roman letter, title-page printed in red, with the woodcut printer's mark of L. A. Giunta.**Folio, boards.**Venice, 1506.***£21**

The larger woodcuts represent a battle, the oath of Hannibal, and Ambassadors from Ptolemy VI. of Egypt before the Roman Senate. These pages are enclosed in a border, which contains trophies or arms, boys blowing horns, musicians, etc.

Woodcut Illustrations—*continued*.

ONE OF THE EARLIEST BOOKS ON WITCHCRAFT.

1820 **MOLITORIS** (Ulrich).**De Lamis et Phitonicis Mulieribus.****Black Letter**, 34 long lines to a full page. Capital space on second leaf. *Seven fine woodcuts.*

4to, vellum.

*(Strassburg, Johann Prüss, about 1488-1493.)***£31 10s**

One of the earliest books on Witchcraft. The author of this treatise has contrived to condense a large mass of curious information on the subject of witchcraft and sorcery into a dialogus seu trialogus between the Archduke Sigismund to whom the tract is dedicated, one Conrad Schatz (vir providus et praestans) and himself, and very searching are the questions on witchcraft propounded and replied to.

In view of the great rarity and interesting character of the book it has been thought advisable to mention some of its leading features. In the second chapter, De nocu-mentis morbis hominibus et infantibus illatis (of the injuries and diseases brought by the Witchcraft or Pythonic women upon men and infants), after describing on absurdly insufficient authority the ills which the innocent infant is made to suffer at the hands of the witches, Sigismund asks, 'What of the injuries to old and middle-aged?' to which Conrad replies, 'We have seen many old men bent and limping who asserted that these infirmities had happened to them by the sorceries of these cursed women.' The artist has come well equipped with intelligence and imagination to the aid of the feeble text. It will be seen that the Lamia or hag is shooting at the peasant with an arrow whose point is in her hand, an inverse position which has had dire consequences. Sigismund is asked if he believes that by witchcraft the face of a man can be transformed into that of some other animal, and replies in the negative, evincing his faith in ecclesiastical authority by a decretal in which the man who asserts the possibility of such a change is declared to be an infidel and worse than a heretic. Conrad, of course, is on the side of the angels, and quotes Virgil, Boetius, St. Clement, the History of Simon Magus, Vincentius, and William of Malmesbury with so much ingenuity that Sigismund sums up the discussion by the remark that Conrad has by his authorities and histories compelled him to confess that on this subject he hardly knows what to believe, and suggests that the two should next proceed to discuss the problem of riding the broomstick. The artist has evidently undertaken to combine in the woodcut an illustration of the debate on change of faces with a representation of the aerial flight, an attempt in which the reader will, I think, admit that he has admirably succeeded. We have here graphically depicted the broomstick forked at the lower end, with an evident reference to the divining rod, on which sits the leading witch, ass-headed and in petticoats, perhaps not astride after all, and steers the infernal conveyance. Her cavalier, clasping her waist, as of old the dame on the pillion was wont to clasp her squire, emits from his macaw's beak a torrent of abuse directed at the poor little belated witch with the sad dog's face, who is clutching his jerkin, and forbids her to mount; he seems to imply that though there is plenty of room there is not enough of psychical force, or that two is company and three none. A query follows which the superstitious world has long answered in the affirmative, Utrum profici cantur ad convivia super baculum vel lupum equitado—whether witches can ride to their revels on a broomstick or on a wolf's back? Conrad, ever ready with apology, opines that if Abacuck, as he calls the prophet, could be transported through space by his hair, and Philips be snatched away to Azotus, the like effects could be produced by spiritual agency in his day. The draughtsman seems in this instance to have lost some of the nerve which inspired him in the preceding illustration. A tamer witch-carrying wolf, or a less maleficent-looking witch, one could hardly devise."—Hodgkin's *Rariora*.

Hain *11535. British Museum Catalogue, Vol. 1, p. 126.

Woodcut Illustrations—*continued*.

1821 **RETZA** (Franciscus de). **De generatione Christi**, sive Defensorium castitatis Beatae Virginis Mariae.

Black Letter, 31 long lines to a full page, capital spaces. Capitals and paragraph-marks supplied in red.

Illustrated with 53 remarkable outline woodcuts, including two full-page woodcuts (one being a full-page figure of the Virgin and Child, on the last page).

Small 4to, brown morocco, sides fully covered with blind antique ornaments, g. e., by Bedford.

(Speier, Johann & Conrad Hist, about 1483.)

£75

Hain *6084. British Museum Catalogue, Vol. II., p. 503. Proctor 2406. Only nine copies are known of this remarkable book. No copy in U.S.A.

The author was a native of Resza, a town of Lower Austria. He died in 1425 at Vienna, and was a Dominican and Professor of Theology.

One may note a few of the subjects, as:—"The Ox, Ass, and the Goat enquiring the way to Bethlehem"; "Circe"; "A Magnetic Mountain which attracts Human Flesh"; "Claudia"; "A Sarcophagus suspended midway between Heaven and Earth by a Magnetic Roof"; "Danae in the Tower"; "The Phoenix"; "The Pelican"; "The Virgin of the Unicorn"; "Asbestos"; "Natural Pictures in Stone"; "A Shower of Steel from the Clouds"; "Twins born under Mars, and therefore able to unloose all locks, bolts, etc."; "A Parrot"; "A Salamander"; etc.

Of the books with woodcuts on religious or theological matters printed in the fifteenth century this is the most bizarre. Yet it is equally typical of the strange taste which inspired many well-intentioned but undisciplined writers of that day, and is moreover an evidence of the open-mouthed credulity with which the most astounding fables were then swallowed. The author's design is to prove the possibility and show the reasonableness of the doctrines of the Incarnation and of the perpetual Virginity of the Virgin Mary; this he endeavours to compass by the production of the records of a large number of occurrences of a nature, in his view, just as mysterious and apparently impossible. And though to us the 'Facts,' which he cites are in most cases utterly Apocryphal and his deductions woefully distorted, credit must be given to him for an honest attempt to make smoother to the unlearned man the path of belief in this section of Catholic dogma.

For this line of argument he has high patristic authority in Saint Augustine, who has set him the example, and has even suggested some of the very marvels which De Retza has enumerated, with the like intention of furnishing to those who doubt the miracles alleged by the theologian, analogies, drawn from the marvels of the visible world. Not a trace of irreverence, one feels convinced, was in De Retza's mind when he made his compilation, his sole object being to compel belief. Taken separately from the short headings which are in leonine Latin and German distichs, rhymed in both cases, the work may be taken simply as an illustrated digest of the most fantastic wonders and paradoxes to be found in authors, sacred or profane, and as such it is amusing reading. Many authors are laid under contribution in this little compilation, among others Pliny, Solinus, Ovid, Valerius Maximus, St. Augustine and St. Ambrose, but Isidorus and Albertus Magnus have the chief place. One of the anecdotes is entitled "A Calf is caught up in a Cloud by the Power of the Heavens." Albertus Magnus says that so powerful is the influence of the sun's rays in attracting vapours that it had actually lifted a calf into the air along with them. But when these are condensed, and their condition is thus changed, down falls the calf again to the earth.

Woodcut Illustrations—continued.

- 1822 **NEW KUNSTLICHE, Wohlgerissene, unnd in Holt geschnittene** Figuren, derglichen niemahlen gesehen worden. Von den Fürtrefflichsten, Künstlichsten unnd Formschneydern, Als nemblich, Albrecht Durer, Hans Holbeyn, Hans Sebaldt Böhem, Hans Scheuflin, etc.

With upwards of 340 fine and spirited woodcuts.

Oblong 8vo, vellum. Frankfort, 1620.

£20

- 1823 **PINDER (U.). Speculum Passionis domini nostri Jhesu Christi.**

With 40 fine and large full-page woodcuts, by Hans Schauffelein, and 37 woodcuts in the text.

Folio, original oak boards, with vellum back.

Nurenberfensis, 1507.

£22 10s

Slightly wormed.

- 1824 **ROBERTO (Frate). Prediche de frate Roberto vulgare novamente historiate et corepte secundo li Evangelii che se contengono in le ditte prediche.**

Roman letter, long lines to a full page. Magnificent woodcut on title-page of a monk preaching, fine woodcut initial letters, and 49 finely designed woodcuts.

4to, vellum.

Venice, Joanne Rosso de Vercelle, August 11th, 1509.

£25

A Venetian woodcut book of great charm.

Woodcut Illustrations—*continued.*

THE FIRST AND ONLY BOOK PRINTED AT THE CLUNIAK ABBEY OF ROUGEMONT
(VAUD), SWITZERLAND.

1825 **ROLEVINCK** (W.), a Carthusian.

Fasciculus temporum.

Black Letter, 43-44 long lines to a full page. *With numerous woodcuts, some very fine.*

Folio, *old red morocco, g. e.*

Abbey of Rougemont (Vaud), Switzerland, Henry Wirzburg de Vach, 1481.

£85

THIS IS THE FIRST EDITION TO CONTAIN THE INTERPOLATIONS AND ADDITIONS OF HENRY WIRZBURG DE VACH, A MONK OF THE CLUNIAK ORDER AT ROUGEMONT. THERE IS A REMARKABLE PASSAGE ADDED BY THIS MONK RELATING TO THE DISCOVERY OF PRINTING (SEE FOLIO 95). THIS BOOK WAS PRINTED IN THE ABBEY OF ROUGEMONT (SWITZERLAND).

Henry Wirzburg was associated with the first printer at Geneva (Adam Steinshauer) on 25th October, 1479. Steinshauer's last book is dated 25th October, 1480, and Wirzburg seems then to have transferred himself and his press to the Cluniac Abbey of Rougemont.

Hain 6930 (without seeing it). Hawkins p. 64. Proctor 7823.

No copy in the British Museum.

THE FIRST BOOK PRINTED AT MEMMINGEN.

1826 ——— **Fasciculus temporum omnes antiquorum cronicas complectens.**

Black Letter, double columns, 53 lines to a full page. *With numerous quaint and fine outline woodcuts of men, cities, etc.*

Folio, *wooden boards, leather back.*

Memmingen, Albrecht Kunne, 1482.

£21

From the Carthusian Monastery of Buxheim, the inmates of which have added numerous Manuscript notes and supplements.

"Reprinted from Quentell's edition of 1479 or 1480. In the woodcut of the Magi on sig d3 the Memmingen arms (reversed in the process of cutting) have been placed on a shield left blank in Quentell's cut, and a device, presumably Kunne's, is substituted on another shield for the Arms of Cologne."

Hain *6931. British Museum Catalogue, Vol. II., p. 602.

Woodcut Illustrations—continued.1827 **ROME** (Sack of).**Wahrhaftig und Kurze Bericht wie es in Eroberung der Stat Rom
ergangen ist.****Black Letter**, 34 long lines to a page. *With woodcuts.*4to, *half morocco*. (Augsburg, about 1528.)**£10 10s**

Fairfax Murray Catalogue, No. 369.

On the title is a woodcut of a battle, on the verso a large cut of soldiers, one holding a flag, another with a side-drum. On the last page is a woodcut representing a knight on horseback.

The second and third woodcuts may be from the hand of Weiditz, being apparently in his style.

This account of the Sack of Rome relates to its seige from the 6th May, to the 21st June, 1527.

ON ASTROLOGY AND COSMOGRAPHY.

1828 **SACROBUSTO** (Johannes de); John Holywood of Halifax.**Opus sphaericum. Accedit Gerardi Cremonensis Theorica Planetarum.**Roman Letter, 25 long lines to a full page. *With numerous astronomical woodcuts (coloured) and very pretty floreate ornamental capitals.*

Venice, Franz Renner, 1478.

£14 14s

Hain *14108. Proctor 4175.

Woodcut Illustrations—continued.

ONLY ONE OTHER COPY KNOWN OF THIS EARLY ITALIAN WOODCUT BOOK.

1829 **SALOMON ET MARGULPHUS.****Dialogus.**

Black Letter, 40-41 lines to a full page. *With three very curious full-page woodcuts of Aesop (repeated), surrounded by white hexagons on a black ground.*

4to, calf.

(Venice, Petrus Johannis de Quarengis, about 1492.) **£75**

This remarkable book is as interesting for its contents as for its woodcuts.

THE ONLY OTHER KNOWN COPY OF THIS EARLY ITALIAN WOODCUT BOOK IS IN THE UNIVERSITY LIBRARY, CAMBRIDGE (ENGLAND). SCHREIBER DESCRIBES THE BOOK WITHOUT HAVING SEEN IT. THE LARGE AND REMARKABLE WOODCUT WAS NO DOUBT INSPIRED BY THE WOODCUT IN THE FAMOUS ULM EDITION OF AESOP PUBLISHED BY ZAINER ABOUT 1475.

Unknown to Hain. Copinger 5245. Schreiber, Vol. V., 5180a. Duff 21.

1830 **SCHAUFLEIN** (Hans, 1490-1539). **Tengler** (Ulr.). **Der Neu Layen-spiegel.**

With numerous woodcuts by Schaufelein and others.

Folio, half calf. Augsburg, 1512. **£5 5s**

1831 **SOLIS** (Vergil). **Biblische Figuren desz Alten Testaments**, gantz künstlich gerissen, **Biblische Figuren desz Newen Testaments.**

With 218 very fine woodcuts, each within a woodcut border, and signed with the monogram of Solis. Two books in one.

Oblong 8vo, vellum, with Arms of Regensburg on front cover.

Frankfort, 1565. **£7 10s**

Woodcut Illustrations—continued.

- 1832 **STIMMER** (Tobias). **Neue Künstliche Figuren Biblischer Historien Gruntlich von Tobia Stimmer gerissen und zu Gotsfürchtiger Ergetzung andächtiger hertzen, mit artigen Reimen begriffen durch J. F. G. M.**

Black Letter, *With fine woodcut border to title-page and 170 full-page woodcuts within woodcut borders.*

Small 4to, calf, Basel, Thomas Gwarin, 1576.

£31 10s

Suppl. to Brunet, II. 696; "Le Manuel ne cite de ce recueil précieux que l'édition latine de 1590; celle-ci contient les premières épreuves."

Title in German gothic, within architectural border, with figures of Goliath and David; three cherubs at foot holding the emblems Faith, Hope, and Charity. Signed by the engraver N.F., with knife. Stimmers' monogram T.S. is just below the letterpress. Verso of title blank. Next four leaves (o) 2-5, occupied by the Dedication to Philip Ludwig Count of Hanau & Rinech, etc. This is signed "Johan Fischart genant Menzer," and dated Strasburg, 1 Apl., 1576. On Sig. (o) 5 he commends Stimmer's cuts, and further that he was asked by the publisher to add verses to them. In this he was aided by his brother-in-law, Bernhart Jobin, who also helped in the cutting of the blocks and in the printing—"so solche Figuren zum schneiden und trucken helfen fartigen"; see also Passavant, *Le Peintre Graveur*, VI. 330-3. The 6th leaf is blank.

Each of the following pages (A-X 5 vo.) is occupied by a finely executed cut, e. 60 x 83 mm., within a full-page border of architectural design with figures and emblems. Below each are German verses. The cuts on C.4 (Jacob and his Sheep, Gen. xxix.) is signed with the engraver's monogram C.H.S. (and knife), probably Hans Christoph Stimmer, see Passavant, III. 459, the cut on E.1 vo. (Joseph and his Brethren, Gen. xliii.) is signed with monograms TS (T. Stimmer) and BI (in appearance BV)—B. Jobin, as above.

There are 170 cuts in all. Two of the borders (as well as that on the title which appears several times) are signed N.F.

- 1833 **TORTOREL** (Jean) and **JACQUES PERRISSIN**. **Historien von Krieg, Mord und Aufruereu welche sich dise verloffene nechste iaren hehr in Francreich zugestragen.**

Title printed within engraved ornamental frame, and 39 very large folding plates, engraved upon copper and wood.

Folio, original hogskin binding covered with blind tooling and having the Arms of Ratisbon embossed on one side

No place or printer, 1570.

£55

The first and only volume which ever appeared of this truly remarkable series of plates illustrating the wars, massacres and executions which took place in France between the years 1559 and 1570. These plates, 26 of which were engraved upon copper, and 13 upon wood, were printed off and sold separately, as well as in sets. The plates were printed with Latin, German and French text, the same being printed at the top and bottom of each print.

Brunet remarks on the interest of this series from three points of view; they are artistically and historically interesting and unrivalled for the costumes.

Full details are to be found in Robert Dumesnil, *Le peintre-graveur français*, Vol. 6, pp. 45-69; and in Hennin, *Monuments de l'Histoire de France*, Vol. 2, 94 following.

Woodcut Illustrations—*continued*.

FIRST EDITION. WITH MAGNIFICENT WOODCUTS.

1834 **VALTURIUS** (Robertus). **De re militari** [Edited by P. Ramusius].

Roman Letter, 37 long lines to a full page. Capital spaces. *With nearly a hundred magnificent woodcuts of Guns, Forts, Catapults, Levers and Military Engines of all kinds, chiefly full-page, after the designs of Matteo Pasti, the Medallist. With two fine borders illuminated in gold and colours and numerous initial letters in red and blue and some in gold and colours.*

Folio, full levant morocco, g. e.

Verona, Johannes, of Verona, 1472.

(SEE ILLUSTRATION, PLATE NO. LXXXIV.).

£525

Hain *15847. Proctor 6912.

FIRST EDITION OF THIS MAGNIFICENT WORK WHICH IS A MASTERPIECE OF TYPOGRAPHY AND ILLUSTRATION. THE FIRST ILLUSTRATED BOOK TO BE PRINTED IN NORTH ITALY, THE FIRST WITH WOODCUTS BY AN ITALIAN ARTIST, THE FIRST AND ONLY BOOK PRINTED BY THIS PRINTER, AND THE SECOND BOOK PRINTED AT VERONA.

MAGNIFICENT COPY OF THE FIRST ISSUE IN WHICH THE DEDICATION HAS BEEN WRITTEN IN MANUSCRIPT ON THE FIRST LEAF; IN LATER COPIES IT WAS PRINTED.

“ROBERTO VALTURIO, THE AUTHOR OF THIS TREATISE ON MILITARY ENGINES, WAS APPOINTED COUNSELLOR IN 1454 TO SIGISMONDO PANDOLFO MALATESTA, LORD OF RIMINI, TO WHOM HE DEDICATES HIS BOOK. VALTURIO WAS ALIVE AS LATE AS 1482, AND MAY THEREFORE HIMSELF HAVE SUPERINTENDED THIS EDITION. THIS EDITIO PRINCEPS IS AN EXAMPLE OF THE STAGE IN WHICH PRINTERS RELIED ON ILLUMINATORS NOT ONLY TO DECORATE, BUT TO COMPLETE THEIR WORK, SPACES BEING LEFT AT THE BEGINNING OF EACH BOOK NOT ONLY FOR A DECORATIVE CAPITAL AND SOME KIND OF HEAD-PIECE, BUT FOR THE RUBRICS. WITH THE EXCEPTION OF THAT WHICH SHOULD PRECEDE THE PREFACE THE TEXT OF THESE RUBRICS IS GIVEN IN THE ‘ELENCHUS ET INDEX,’ WHICH IS, HOWEVER, NOT MERELY A ‘TABULA RUBRICARUM,’ BUT EXPRESSLY DESIGNED TO PERMIT THE CURIOUS IN SUCH MATTERS TO FIND INFORMATION ON ANY POINT WITHOUT THE TROUBLE OF READING THROUGH THE WORK, WHILE IT ALSO GIVES THE AUTHORITIES RELIED ON FOR EACH BOOK. THE DESIGNS HAVE BEEN ATTRIBUTED TO MATTEO PASTI, AN ARTIST WHO IS SAID TO HAVE BEEN AT VERONA IN 1472.” (A. W. Pollard in Catalogue of Early Italian Books in the Library of C. W. Dyson Perrins, No. 7).

Dibdin describes the woodcuts as follows:—

Two cuts on folio 25 represent the mode of measuring the altitude of a tower. One figure, in the upper cut, is discharging an arrow from a cross bow; the other figure is lying down; with a line from the top of the tower to his left eye. The figure, in the lower cut, is measuring the altitude with an astrolabe.

On the recto of the 92nd leaf there is a large woodcut of a machine, in the shape of a tub or bucket, with a leathern vessel and weight dropping from a transverse beam—at end of which seems to be, according to the text, an horologium. On the reverse, this horologe is enlarged, with two suns at the opposite extreme of the outer circle. On the recto of the 152nd leaf there is a large cut. A cut of a “missile spear” is on the reverse. The recto of the ensuing leaf is blank; on the reverse is a large cut,

Woodcut Illustrations—continued.**Valturius (Robertus). De re militari—continued.**

occupying nearly a full page, representing an instrument for the effectual discharge of these "missilia hastilia." We have, next, an account of various species of cross bows, with cuts; spear-heads, at the top of fences; succeeded by cars, drawn by oxen and horses. All sorts of defensive constructions, in the forms of turrets, etc., ensue. Then comes a most terrific machine, in the form of a dragon with outstretched wings. (See Plate XXXIV.). Numerous implements and machines, for the transportation of water, are next seen; and a little onward there is a machine for the conveyance of man to the upper part of a tower. A man, below, catches hold of that part of the lever, which, by means of a swivel in the centre, nearly reaches the earth. A cord is fastened at this nether extremity. Machines, for passing from one tower to another, are next exhibited; and we presently behold a curious and effectual construction for a drop, or drawbridge. A machine, in the shape of a platform, armed at the extreme end of the bottom, is next seen. It is floating upon the water; a windlass towards the centre of it, beneath which is a coiled rope. To the right, a man in armour is seated, holding the rope that it should not escape too rapidly. To the left, a man is pulling down, by means of a rope (which runs below upon a cog wheel), a sharp projecting instrument of defence. Both these figures are well executed. We have, next, a great variety of scaling ropes and ladders, applied to towers. We now come to offensive weapons in the shape of cannon, mortars, and bombs; but the whole is preceded by a figure shooting at an aperture in a tower, with a cross bow; cannon of various forms, and applied in various ways, by means of elevations, immediately succeed. One of the modes of elevating cannon, represents eight heavy guns pointing various ways, upon a circular platform.

Then follow various modes of casting stones in slings, by the aid of mechanical powers, or machines. The stone usually appears of considerable magniture. We have next an armed galley. Battering rams are then displayed, of various constructions, and with various powers. A series of Standards next arrests the attention, when after a dozen pages, we observe a large marine tower, with a fish-tailed figure, at top, blowing a conch. A great number of instruments for enabling persons to swim across rivers, and pass under water, now ensues; among these is a figure, which reminds us of the modern diving-bell.

ONLY 2 COPIES IN U.S.A. (ACCORDING TO CENSUS), VIZ., IN THE LIBRARY OF CONGRESS AND THE J. PEIRPONT MORGAN LIBRARY.

1835 **VIGERIUS (Marcus). Decachordum Christianum.**

Roman Letter. *Title in woodcut border with 10 full-page woodcuts, the first of the Annunciation, the last of the Assumption, in the style of the large Venetian missal pictures, and numerous more interesting small ones with dotted backgrounds. One of the large cuts is signed L., another F. V., which has been supposed to stand for Floreo Vavassore.*

Folio, brown morocco, g. e., by Bedford.

Fano, Hieronymus Soncinus, 10th August, 1507.

£52 10s

Marcus Vigerius, of Savona, the author of this book, was a Franciscan, who became a bishop in 1476 and a Cardinal in 1505. He died in 1516. The printer, Hieronymus Soncinus, alias Gerson ben Moses, after helping his uncle at Soncino, printed in Hebrew at Brescia and Barco, and in 1501 set up the first press at Fano, and printed there in Latin and Italian as well as Hebrew. This Decachordum is his finest book.

Woodcut Illustrations—*continued*.

PRINTED BY WYNKYN DE WORDE.

1836 **VORAGINE** (J. de). **Legenda Aurea.**

That is to say in English, the Golden Légende.

Black Letter, with large woodcut of the Holy Trinity, with Saints below, and numerous other woodcuts in the text.

Thick folio, original stamped calf, rebacked.

Imprynted at London in Flete Street at the Sygne of the Sonne by Wynkyn de Worde, 1527. **£350**

*** A fine and perfect copy of this famous work, with all the WOODCUTS COLOURED by a CONTEMPORARY HAND.

1837 **ZUBLER** (Leonhart). **Novum Instrumentum Geometricum quo rerum Menzurabilium Longitudo, Altitudo, Latitudo & Pofunditas, hactenus inaudito compendio, etiam ab Arithmeticae imperitis, quam certissime mensurantur.***Germanice primum descriptum & editum a Leonharto Zublero; nunc vero Latio donatum, a Casparo Wasero.**Basle, 1607.***Fabrica et usus Instrumenti Chorographici quo mira facilitate describuntur Regiones & singulae partes earum, veluti Montes, Urbes, Casteila, Pagi, Propugnacula & similia.***Basle, 1607.**Two engraved title-pages, and on reverse Arms of Prince Henry (son of James I. of England), to whom the book is dedicated, and 44 copperplate engravings, including Geometrical Instruments and examples of measuring on land and sea.*

Together in 1 vol., small 4to, old calf.

*Basle, 1607.***£5 10s**

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